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CATALOGUE OF THE MORGAN COLLECTION OF CHINESE PORCELAINS

CATALOGUE OF THE MORGAN COLLECTION OF CHINESE PORCELAINS

BY

STEPHEN W. BUSHELL

AND

WILLIAM M. LAFFAN

NEW YORK

THE METROPOLITAN MUSEUM OF ART

MCMXIII

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PREFACE TO THIS EDITION

THIS work has been made available to visitors by the aid of Dr. Stephen W. Bushell, C.M.G., the eminent Oriental scholar and sinologue, who has revised (1906) the original catalogue of Mr. Morgan's collection, privately printed in a limited edition. Dr. Bushell has also written an introductory article on the general subject of Chinese porcelain and its history, similar to his *Chinese Art*, in the South Kensington Museum series, and it will be found to contain a short and authoritative account of the industry from the earliest times to the present day.

The purpose of the present catalogue is to afford to those interested in the subject of Chinese porcelain an opportunity to study the objects exhibited in the Morgan Collection in the light of the latest knowledge that is to be had on the subject. The collection is the most comprehensive that is known, and it has been described as succinctly and lucidly as appeared possible, and without any technicalities that could be avoided.

W. M. L.

February 1, 1907.

PREFACE TO THE FIRST EDITION

ACCORDING to the Chinese the art of making porcelain was known to them in the seventh century of our era. Chinese literature ascribes the invention to a much earlier period—some twenty-five centuries before Christ. If, however, we accept the modern definition of porcelain, namely, that it is white, hard, translucent body, vitrified throughout, it is not at all certain that the art existed until much later than the seventh century. Chinese writers appear to describe true porcelain, but we cannot be sure of their meaning. We are only certain of it when, in addition to the writing, we have an actual example of the thing written about. Certain it is that no trace of this early porcelain remains. We have Chinese pottery of great antiquity, and now, at the beginning of the twentieth century, China is beginning to yield it with comparative freedom, the reasons doubtless due to the intrusion of Western ideas and the breaking down of the prejudices of many centuries. This pottery is all said to come from graves or burial grounds, which its character fully indicates. It has much in common with the ancient pottery of Western nations, and, on a superficial inspection, it would be difficult to separate certain vases of the earlier dynasties from like pieces of Babylonian or Egyptian origin.

If, however, we demand examples, or fragments

even, of the true porcelain so eloquently described by early Chinese writers as essential to our acceptance of its existence at the period to which they ascribe it, we shall not be gratified. Chinamen venerate antiquity more than they do anything else; they have always exaggerated its virtues and inculcated its importance, and have never been averse to cultivating the fictitious side of it, either in literature or in art. We do not know yet, by the possession of the actual objects, identified and proved, when true porcelain was produced. It is doubtful if it preceded the dynasty of the Mings, and it is more than probable that the porcelain attributed to earlier periods was stoneware or celadon. That it was kaolinic, and dense and vitrified throughout, may be believed; but that it was true porcelain we have no trustworthy evidence. The tendency of all periods in China that we are able to review has been to exaggerate antiquity or counterfeit it. When the trade in porcelain with Western nations opened in the sixteenth century, it was in great part founded upon wares of a fictitious antiquity.

The greater part of the porcelain imported into European countries in the sixteenth and seventeenth centuries was supposed to be antique porcelain. The Chinese assumed that the European customer would value the commodity for the same qualities that made it esteemed in China, and it was accordingly dated back a century or so. Those who then took account of the date-marks appear to have accepted them in good faith, and they remained undisputed until toward the end of the nineteenth century. Perhaps the most familiar date-mark upon the Chinese porcelain so widely distributed in all European countries in the seventeenth and eighteenth centuries was that of the reign of Ch'êng-hua, 1465–1487. Thousands upon thousands of pieces of it survive, but we have

never seen a piece of porcelain bearing the Ch'êng-hua mark which was made in the reign of that monarch. We have never seen a piece bearing it that was older than the beginning of the reign of K'ang-hsi, 1662–1722; but we have seen a vast number that were even more modern.

Modern research and study have dispelled many of the illusions and trade traditions that obscured the whole history of Chinese porcelains. In fact, at the end of the nineteenth century it has been found necessary to adopt an entirely different classification. In all the European collections where there has been any systematic attempt at classification, the most important of the decorated porcelains and the best of the monochromes were ascribed to the dynasty of the Mings,—that is to say, they must have been made in or prior to the reign of Wan-li, the Ming emperor, with whom the industry perished in the Tartar invasion. All the important blue and white pieces were parcelled out as far back as the emperor Yung-lo, 1403–1424, with a distinct partiality for Ch'êng-hua, 1465–1487, and a leaning toward Hsüantê, 1426–1435. The fine rare reds, the *sang de bœufs*, were all Ming pieces, and by a curious fatuity were called *Lang-yao*; a family of potters named Lang being created spontaneously for them. These last were really K'ang-hsi porcelains, 1662–1722, and were Lang pieces in good faith, having been produced at King-tê-chên under the prefecture of the great Lang, who gave so wonderful an impetus to the art under the protection of the peaceful Tartar monarch. The black pieces, the so-called hawthorns, with varied decorations supported on a black ground, were all relegated to the dynasty of the Mings, and it is only at the beginning of the twentieth century that we are able definitely to dispel all these errors, and straighten out in some degree the sadly involved chronology of Chinese porcelain.

In respect to all Chinese porcelain, it may be safely said that when it has been studied for some time it will be found to look its age. We think that age has already done something for the pieces of the seventeenth century. Perhaps it has done very little, but we incline to the belief that some change has been wrought since they left the kiln two hundred years or more ago. So, too, with the Ming porcelains. The beautiful blue and white of Chia-ching, 1522–1566, and the succeeding reigns, the true Mussulman blue of tradition, looks older than the like product of K'ang-hsi. All the five-colored porcelain of the Ming dynasty looks its age, and all the true Ming pieces, of whatsoever description, betray their period to the initiated eye. The counterfeits of the reign of the great Tartar, K'ang-hsi, were wonderfully clever, but they do not look the age ascribed to them. Marvellous, too, are the counterfeits of our own time, the appalling industry in China evoked by the high prices, the irresistible rewards offered in Western markets for the ceramic treasures of the Orient. The Chinese have always been counterfeiters; their literature, in respect to porcelain, is a continuous record of imitation, and the art is revived in this our own day with astonishing force and effect, and in a fashion to deceive woefully. Japan too has embarked in this field, and is manufacturing antiquities as fast as the markets of the world will absorb them, not only her own antiquities but those of China and Corea. It is no new industry, the counterfeiting of works of art; it is as old as the history of art itself.

The Chinese writers described the potters' work of their own times with great particularity and no little enthusiasm. It was as thin as paper, as translucent and sonorous as vessels of jade, and, in respect of color, it appeared to have all the characteristics of the porcelain with which we are familiar. None of it, how-

ever, remains at this time to confirm and illustrate its literature. That some such objects were produced there is little doubt, and it would seem safe to assume that it has vanished from existence because of its very fragility and delicacy. A quarter of a century ago there were known to English lovers of porcelain certain pieces bearing the mark of Yung-lo, 1403–1424. There were, perhaps, in all, two or three blue and white cups, with coral-red exteriors decorated with gold and one or two egg-shell bowls of white translucent porcelain of great delicacy. These last were very remarkable pieces. In the body, and visible only in the strongest light, were beautifully drawn dragons and Buddhistic emblems, and in the disk which formed the bottom of the bowl could be faintly traced the inscription, *Yung-lo nien chih*, in old *k'uan* characters. No porcelain that ever was made could surpass them in delicacy or in beauty, and they seemed to realize to the utmost the inspiration of the long-departed Chinese historians. How things of such exceeding fragility should have survived the vicissitudes of centuries, and succeeded in transmitting themselves unscathed when the work of more recent ages had not left a trace of itself seemed difficult of explanation. The blue and white bowls with the coral exteriors were more convincing, and when one made its appearance in a goldsmith's mount of the time of Elizabeth, it seemed impossible to withstand their antiquity.

Toward the end of the century, however, objects of the same kind became more frequent, especially the white egg-shell bowls with the perplexing archaic marks, of which quite a number found their way into collectors' hands. They are not yet explained, at least not to everybody's satisfaction.

There was a potter in Japan, who came of a long line of potters, and whose name was Zengoro-Riosen. He was born in the latter part of the eighteenth century,

and he died full of years and ceramic honors at the end of the first half of the nineteenth century. He is handed down to posterity as a potter of the greatest distinction, and one who, in his time, was celebrated far and wide for the skill with which he imitated the pottery of others. It is told that the Prince of Arita was so pleased with his reproduction of a Chinese vase of the reign of the Emperor Yung-lo, that he forthwith named him Yung-lo, and presented him with a seal bearing those characters, with authority to affix it thereafter to his pieces. Thus it came about that Zengoro-Riosen was thenceforward known as Yeiraku, the Chinese characters *Yung-lo* being pronounced in Japanese, Yeiraku. The white bowl in the collection, No. 6, case F, is one of these celebrated objects, and bears in old *k'uan* characters, the mark *Yung-lo nien chih.*

These pieces, and they are relatively few in number, present the one point of possible or imagined contact with the earlier porcelain of Chinese literature. The more robust porcelains of the Ming dynasty identify themselves readily, and a number of examples are found in the collection. It will always be apparent that pieces of Ming porcelain in some sort look their age. At any rate, they look older in essential particulars than the porcelains which merely bear Ming marks, or which for other reasons have always been erroneously ascribed to a much greater antiquity than they could rightly claim. In this category were the black hawthorns, the green hawthorns, the greater part of all the earlier blue and white collections of Europe, all the copper-reds, including the *sang-de-bœufs*, and practically all the decorated porcelain not bearing the marks of the present dynasty. Even these last were long indeterminate, because prior to the middle of the nineteenth century the marks upon porcelain had not been elucidated for general use.

The so-called "hawthorn" porcelains are divided

into three groups, according to color: blue, black, and green. Red hawthorn is also known, but only by a single example—the superb vase, No. 2, case I. There is no hawthorn involved in any of them, the flower from which the term is derived being the blossom of the wild plum or *mei*-flower, and even it does not always appear in the pieces which custom has recognized as hawthorn. The blue hawthorns are the best known, and in the collection there are three unsurpassed examples, of which one, No. 6, case B, known as the Blenheim, is as well known as it is beautiful. These blue vases were originally known as ginger-jars, and were used for the exportation of preserved ginger, in which capacity they were woven about with a protective netting or matting of stout fibre. They were highly esteemed by the Dutch apothecaries, who lined the shelves of their shops with them, and later had them imitated at Delft, with labels to indicate the drugs they were to contain. As with all porcelain objects devoted to daily or domestic use, their destruction was rapid, and the existence of survivors is explained only by the fact that when their beauty was reinforced by their rarity, they were withdrawn from service and properly cared for.

The black and green hawthorn pieces did not appear in Europe until much later. Indeed, it is doubtful if any specimens were known outside China before the latter half of the nineteenth century. They never came within the classification of commercial porcelain, as did all the vast quantity of blue and white which found its way to Holland, but were essentially the possessions of the wealthy or ruling classes, the vases of magistrates, or *kouan-khi*, as they were designated in China. All of the finer examples of these black and green hawthorns command very high and even extraordinary prices; but there is good reason to believe that they were just as dear and quite as highly prized

at the time when they were produced. In fact, all the evidence goes to show that the prices of such pieces in China two hundred years ago were relatively much higher than those of the present day.

In the black hawthorns, the ground against which the decoration appears is black; in the so-called green hawthorns it is green. In the former the ground is applied after the decoration is completed, and is of a different firing. In the green pieces, the ground and the decoration are established at the same time. Sometimes the black ground is found to be superposed on a green ground, the latter probably having been found inadequate in effect. The large vase, No. 4, case D, would appear to have been destined for a black hawthorn, but to have been allowed to present its brilliant enamels without the support of any other ground than the fine white porcelain itself. In all the vases of this class the porcelain is of the finest quality.

To Dr. Stephen W. Bushell, who was attached for a quarter of a century to the British Legation at Peking belongs the chief credit of clearing up the whole subject of Chinese porcelain. He was the first to write of it with authority, to present its history intelligibly, and to enforce his learning by a broad and comprehensive classification and identification of the porcelain itself. Whatever had been published before Dr. Bushell made himself known was chaotic, misleading and contradictory. His history of Chinese porcelain was undertaken at the behest of the late William T. Walters, of Baltimore, in connection with a *catalogue raisonné* of the Walters collection which he prepared; and while it attained no wide publicity, on account of its great size and cost, it reached the serious students and earnest collectors. Since its publication, in 1899, there has been a readjustment of the whole subject on the part of all intelligent persons who are in any way concerned

with it, and whatever of value has since been written has been founded upon what Dr. Bushell set forth in his exhaustive work. Much may yet be done to elucidate special features of Chinese ceramics, but the great and indispensable achievement is Dr. Bushell's and that which remains to do is relatively unimportant.

What he accomplished was to move the great mass of porcelain from one Chinese dynasty to another, from the Mings to the Ch'ings, and to dispel many and distracting illusions which had grown up about it. One of the most important collections in existence was classified and generally accepted as containing nothing but Ming pieces. A year or two after Dr. Bushell's work appeared it was conceded that it contained only one Ming example, and that all the rest were of the ensuing or Ch'ing dynasty. This is a very good example of the revolution wrought by Dr. Bushell's simple and wholly unpretentious exposition of the actual bearing of Chinese literature and learning upon the subject itself when rightly expounded.

A great deal has been heard among collectors of the so-called "soft paste" porcelains, and for a long time a special value seemed to attach to them as if they were something quite apart from and more desirable than "hard paste" examples. This naturally was a reflection of the distinction between "soft paste," or *pâte tendre*, and hard or true porcelain as recognized in European porcelains. There is no such thing as soft paste Chinese porcelain in the European sense of the term; and yet an immense amount of porcelain found its way as such into the hands of people who were induced to pay more for it on that account. For the most part it is inferior, and does not belong to the best period, but must be ascribed to that of the decadence of the art, when new and labored characteristics were imparted to it, to its detriment. The *pâte tendre* of the European porcelains has nothing in common with

the illusory "soft paste" of the dealers. The semi-egg-shell examples of it in blue and white, which for a time were more or less of a rage with collectors, were really well-advanced examples of the downward tendency of the art in the middle of the reign of Ch'ien-lung.

When Chinese porcelain first became known in Europe it aroused universal admiration and wonder. Western nations had only their own wares to compare it with, and when one surveys the ceramic field of Europe, even as late as the year 1700, it is possible to form some idea of the impression it produced. The pottery of England, of Germany, of the Lowlands, of France, and even the beautiful faiences of Italy, were at a vast disadvantage. The quality of the Chinese paste, its purity and brilliancy, its density and fineness, and, above all, the beauty of its enamel colors, which was approached only by that of precious stones—the sapphire, the ruby, the emerald, the amethyst, the turquoise, and the topaz—were a revelation. Little is known of the earliest pieces that came from China. There is a legend that Saladin made a present of forty pieces to Nureddin, Caliph of Syria, *circa* A. D. 1188, but what was its true nature has not been told. Marco Polo is said to have brought back some porcelain, in 1295, to Venice, after his twenty years' sojourn with the great Khan, but the circumstances of his return do not enhance the probability that porcelain formed a part of his baggage. Nothing, however, has prevented the appearance in European collections of veritable Chinese porcelains said to have come from Venice and attributed to the great traveller. They were hexagonal, reticulated pieces of viscous white, and Marco Polo would have had to defer his return from Cathay for some 200 years in order to bring them with him.

The earliest pieces to reach Europe were probably

celadon,* which obtained a wide distribution by both sea and land, as the learned researches of Dr. Frederick Hirth have shown. The earliest piece known in England was celadon, the communion-cup of Archbishop Warham (1504–1532), and it is to be seen in the treasury of New College at Oxford. It is in an English silver-gilt mount. It was to celadon that the Persians attributed the marvellous property of denoting, by changing its color, the presence of poison in the food that was served in it. It did not possess this power, but its cost was great, and only great princes could enjoy its possession, and it was perhaps natural to attribute some preternatural quality to it to justify a value so disproportionate to its appearance. Certain it is that the most archaic remains of true Chinese porcelain that are known are celadon.

Other pieces that reached Europe before importation began were blue and white, and were brought by travellers as precious curiosities, or were presents acquired by ambassadors or other distinguished persons. They were commonly deemed worthy of a mount in the best art of the jewellers of the period, both for the distinction it conferred and the protection it afforded. Some of the most noted of the French metal-workers of the eighteenth century bestowed their best

*Not a little progress has been made in determining the extent of the earlier foreign trade of China in continuation of Dr. Frederick Hirth's admirable work. Thus, for instance, Chinese bronze mirrors of the Han dynasty have turned up on the Nile, the polished side engraved with votive inscriptions in Arabic. One of these is in the possession of that eminent scholar, Dr. Fouquet, of Cairo. A very interesting occurrence was noted in Egypt last winter. Permission had been granted to some *sebbak* diggers to demolish and remove an ancient mosque. The structure was known to date from the tenth century. In the stratum beneath the foundations a Chinese celadon bowl of a perfectly familiar character was discovered. It is, we believe, in the collection of Professor Sayce, of Oxford, who was spending the winter on the river, according to his custom for many years.

efforts upon the adornment of Chinese porcelain, on pieces, too, which, for the most part, were not what we have learned to regard as the choicest.

When Chinese porcelain began to be largely imported it so filled people's minds and commanded such prices that it very naturally stimulated an intense ambition to produce something like it. For a long time this was sought in vain, the essential element of kaolin being lacking; but potters everywhere were embarked in the research and were bound to succeed. In the meantime the Chinese porcelain was producing its inevitable effect. Chinese shapes were appearing everywhere. Chinese colors were being imitated, and Chinese ideas and motives in decoration were being adopted on all sides. In Saxony, Japanese porcelain had been imported together with the Chinese, from which it was not distinguished, and it was very successfully and admirably imitated in soft paste, by Böttger, before the art of making hard paste was discovered. These imitations of Japanese porcelain were wonderful, and they imparted a character to German porcelain that it has never lost, and which, moreover, affected all other European porcelain, and has, equally ever since, continued to exert its influence. This was no art of Böttger's, for his art was mostly that of a counterfeiter, but was due to the work of a Japanese artist named Kakiyemon, whose white porcelain, decorated with simple isolated designs, whether of sprays of flowers, blossoms, trees, foliage, or animals, completely enthralled Böttger. The prevailing feature of Kakiyemon's work was the projection, on the white field, of an isolated design, and his color scheme was of the simplest imaginable. In his own country he had introduced his personal art from China, where he had acquired it, and it was as potent in Japan as elsewhere, becoming immortal in the productions of Imari. In Europe its effect was universal, spreading

from Germany to France, and thence into England, and completely dominating in one way or another the whole decoration of porcelain.

With the discovery of hard paste and the subsequent ability of European potters to supply the market, the importations from China fell off. It was a great trade while it lasted, whole fleets arriving under convoy, laden with porcelain alone, and the appetite for it appeared insatiable. England vied with Holland in the avidity with which it absorbed it, but all parts of Europe were eager customers. In Holland, however, the rage for porcelain was like that which at one time was manifested there for tulips; and as late as the early part of the last century there were not a few Dutch families in which sets of seven-bordered, egg-shell, and rose-backed plates and the like number of cups and saucers of similar character were in daily domestic use.

W. M. L.

April, 1904.

HISTORICAL INTRODUCTION

HISTORICAL INTRODUCTION

I HAVE been asked to write a short introduction to a revised catalogue of the Morgan Collection of Chinese Porcelain, and have recently been afforded the opportunity of examining every piece in the galleries of the Metropolitan Museum, before attempting the flattering, but difficult, task of presenting a proem worthy of the occasion. A certain familiarity with the finest collections in Europe, notably the Salting collection in the Victoria and Albert Museum, the Franks Collection in the British Museum, the Grandidier Collection in the Louvre, and the old treasures of Augustus the Strong in the Johanneum, at Dresden, prompts me to place the one before us in the first rank for the striking beauty of many of the specimens, and for their peculiar fitness and readiness for a serious study of the history and development of the ceramic art in China.

"The study of any branch of art* supposes," as Mr. Stanley Lane-Poole justly observes, in his handbook on the *Art of the Saracens in Egypt*, "some acquaintance

*The following sketch is taken, in the main, from my handbook on *Chinese Art*, published in 2 vols., 1905–1906, by the Board of Education, for the Victoria and Albert Museum.

with the history of the people among whom the art was practised." This axiom applies with added force to China and to Chinese art, and particularly to the art of the Chinese potter, who invented porcelain, and subsequently carried its decoration, almost unaided, to such a high pitch of perfection.

The native story of the evolution of Chinese culture makes it nearly as old as the civilizations of Egypt, Chaldæa, and Susiana. These empires have, long since, culminated and disappeared below the horizon, while China has continued to exist, to work out its own ideas of art and ethics, and to elaborate the peculiar script which it retains to the present time. The characters of the ancient Chinese script would appear to have originated and developed in the valley of the Yellow River, and no connection has hitherto been satisfactorily traced with any other system of picture writing. Chinese history is carried back by some to a mythical period of fabulous antiquity; their first man, Pan Ku, emerging from chaos as the embryo of an all-productive cosmic egg or atom. He is followed by a mythical series of celestial, terrestrial, and human rulers, some of the last of which were called *Yu Ch'ao* (the Nesters), because they lived in trees in those days, and others *Sui Jên* (the Fire Producers), the discoverers of the primitive friction hand-drill of wood.

The legendary, as distinct from the purely mythical, period begins with Fu-hsi, the reputed founder of the Chinese polity. He is figured in the carved stone basreliefs of the Han dynasty, which date from about the Christian era, and are an invaluable storehouse of ancient lore,*as the first of the three ancient sovereigns, known as *San Huang*. He holds a mason's square, and is accompanied by a female personage wearing a coronet, and holding a pair of compasses, another

*See *La Sculpture sur pierre en Chine au temps des deux dynasties Han*, by Prof. E. Chavannes, Paris, 1893.

emblem of the masonic craft. This last is Nü Wa, who is variously represented as either the consort, or sister of Fu-hsi; their bodies terminating in the forms of dragons or serpents, are intertwined below, and so are those of the attendant sprites supported by rolled clouds ending in birds' heads. Fu-hsi first traced the eight trigram symbols of Chinese divination, and he also invented knotted cords—records like the Peruvian *quippus*, which are said to have preceded Chinese hieroglyphics. The third of the *San-huang* was Shên-nung, the Divine Husbandman, who first fashioned timber into ploughs, and taught his people the art of husbandry. He discovered the curative value of herbs, and founded the first markets for the exchange of commodities.

The *Wu Ti*, or Five Rulers, who succeeded the above, are depicted in the same series of bas-reliefs. They wear the long official robes and the square-topped hats hung with pendants of jade, which were adopted by the first of their number, the famous Huang-ti, a prominent personage at the dawn of Chinese history. He was the founder of the first hereditary line, whose capital was near the modern Hsi-an Fu, in the province of Shensi. Many of the industrial arts, including that of welding clay, are traced back to his time, and his principal consort, Hsi-ling Shih, who first taught the people to rear silkworms, is still worshipped as a deity on that account. The Taoist mystics have transformed Huang-ti, the "Yellow Emperor," into a miraculous being who invented alchemy, and was the first to gain immortality. He is identified by Terrien de Lacouperie with Nakhunte, and made the leader of his so-called Bak tribes, which are supposed to have traversed Asia from Elam to China, and to have started a new civilization in the valley of the Yellow River; while his predecessor, Shên Nung, is identified with Sargon, who is supposed to have ruled in Chaldæa about 3800 B. C. But such speculations are difficult to follow, although there

would really appear to have been some connection between the nascent civilizations of Chaldæa and China at an early period.

With the emperors Yao and Shun, the last two of the "Five Rulers," we stand on firmer ground, as they are placed by Confucius at the head of the *Shu King*, the classical annals compiled by him in the fifth century before Christ, and idealized as perfect models of disinterested rule for all time. Their capital was at P'ing-yang Fu in Shansi, where their memorial temple still stands just outside the city wall, with gigantic images of the two heroes, thirty feet high, in its central pavilion, before which the reigning emperor Kuang-hsü, burned incense on his return journey to Peking, in 1900.

Yao set aside his own son and called on the nobles to name a successor, when Shun was chosen, who worked as a potter at Hopin before he was called to the throne. Shun, in his turn, passing by an unworthy son, transmitted the throne to an able minister, the great Yu. Yu departed from these illustrious precedents, and incurred the censure of "converting the empire into a family estate," and since his time the hereditary principle has generally prevailed. Yu gained his great reputation by the success of vast hydrographic works, continued for nine years, till the country was rescued from floods, and finally divided into nine provinces. His labors are described in the *Tribute of Yu*, which is preserved in the early annals and is generally considered to be a contemporary document. He is said to have cast nine bronze tripod vessels (*ting*) from metal sent up from the nine provinces to the capital, situated near K'ai-fêng Fu, in the province of Honan, which were religiously preserved for nearly 2000 years as palladia of the empire.

Yu was the founder of the Hsia dynasty, which was succeeded by the Shang, and the Shang by the Chou, as indicated by the following table of the period

which is always known to the Chinese as that of *San Tai* (The Three Dynasties).

THE THREE EARLY DYNASTIES

NAME OF DYNASTY	NUMBER OF RULERS	DURATION OF DYNASTY
		B. C.
夏 Hsia	Eighteen	2205–1767
商 Shang	Twenty-eight	1766–1122
周 Chou	Thirty-five	1122–255

The dates given in the above table are those of the official chronology which, however, is not contemporary, but has been calculated backwards by later historians from the lengths of the reigns, the cyclical days of eclipses of the sun and moon, and other data recorded in the current annals. It has been shown that the cycle of sixty was used only for days at this time, not for years. The early dates must be consequently taken as only approximative, since it is not till the accession of Hsüan Wang (B. C. 822) that there is a general agreement in the native sources. From this date downwards the official Chinese dates may be accepted with every confidence.

The civilization of China throughout the three ancient dynasties appears to have been, so far as we know, mainly, if not entirely, an indigenous growth. Towards the close of the period, in the course of the fifth and fourth centuries before the Christian era, the northwestern of the feudal realms, the Ch'in State, which corresponded more or less to the modern province of Shensi, came prominently to the front, and gradually extended its boundaries to the south and west. Its name became thus known outside, and from it, no doubt, was derived that of China, by which the country generally became known to the Hindus, Persians, Armenians, Arabs, and ancient Romans. About the same time signs of an overland traffic with India, by

way of Burma and Assam, appeared in the Southwest, started by traders of the Shu State (Szchuan province), and by this route Hindu ideas of forest seclusion and asceticism penetrated, giving a marked color to the early Taoist cult which sprang up in these parts.

The famous builder of the Great Wall, who was destined to overthrow the Chou dynasty, succeeded to the throne of his native State of Ch'in in B. C. 246. In B. C. 221 he had conquered and annexed all the other States, and founded a new and homogeneous empire on the ruins of the feudal system. He further extended the empire widely towards the south, drove back the Hiung-nu Turks on the north, and built the Great Wall as a rampart of defence against these horse-riding nomads. He next tried to burn all historical books, declared himself the First Divus Augustus (*Shih Huang-ti*), and decreed that his successors should be known as the Second, Third and so forth, even down to the ten-thousandth generation. But his ambitious projects came to naught, as his son who succeeded as *Erh Shih Huang-ti*, or Emperor in the second generation in B. C. 209, was murdered by the eunuch Chao Kao, two years after, and in 206 his grandson, a mere child, gave himself up to the founder of the house of Han, Liu Pang, bringing with him the jade seals of State, and was assassinated a few days later. A table of the regular succession of dynasties follows here for reference, with the dates of their commencement. The figures in brackets indicate the number in the series of twenty-four voluminous dynastic histories devoted to their annals. (*See* Wylie's *Notes on Chinese Literature*, p. 13.)

NAME OF DYNASTY		BEGAN	REMARKS
		B.C.	
秦 Ch'in	(1, 2)	221	
漢 Han		206	Capital at Ch'ang-an.

	NAME OF DYNASTY		BEGAN A. D.	REMARKS
東漢	Eastern Han (3)		25	Capital at Lo-yang.
蜀漢	After Han		221	Epoch of the Three Kingdoms, *viz.*, Han, Wei, and Wu (4).
晉	Chin	(5)	265	
東晉	Eastern Chin		323	
劉宋	Sung, Liu House (6)		420	Epoch of Division between North and South, Nan Pei Ch'ao (14, 15), the (10) Wei (Toba), 386-549, ruling the north; followed by (11) the Northern Ch'i 550-577; and (12) the Northern Chou, 557-581.
齊	Ch'i (7)		479	
梁	Liang (8)		502	
陳	Ch'ên (9)		557	
隋	Sui (13)		581	
唐	T'ang (16, 17)		618	
後梁	Posterior Liang		907	These short-lived lines are known collectively as the Five Dynasties, or Wu Tai (18, 19).
後唐	" T'ang		923	
後晉	" Chin		936	
後漢	" Han		947	
後周	" Chou		951	
北宋	Northern Sung	(20)	960	North China ruled by the Kitan Tartars, as Liao dynasty (21), 916-1119; by the Juchen Tartars, as Chin or Golden dynasty (22), 1115-1234.
南宋	Southern Sung		1127	
元	Yuan (23)		1280	Mongolian dynasty.
明	Ming (24)		1368	
清	Ch'ing		1644	Reigning Manchu dynasty.

The Ch'in emperor, who aimed at universal dominion, may have heard rumors of the conquests of Alexander the Great in Central Asia. But it was not till the next dynasty, the Han, that regular communication was opened up with western countries by sending Chang Ch'ien on a mission to the Yeuh-ti, or Indo-Seyths,

whose capital was then on the northern bank of the Oxus River. The envoy started B. C. 139, was kept ten years a prisoner by the Hiung-nu Turks, who ruled Eastern Turkistan, but at last reached his destination through Ta Yuan (Fergana), the name of which is supposed to be derived from the Asiatic name of the Greeks *Ta* being "Great," and *Yuan* equivalent to *Ἰάονες* or Ionians. The Chinese envoy returned through Bactria, and tried the Khotan Lobnor route, but was again stopped by the Hiung-nu, and got back at last in B. C. 126, after an absence of thirteen years. Chang Ch'ien found bamboo staves, cloth and other goods offered for sale in Bactria, which he recognized as products of Szechuan, and was told that they were brought there from Shêntu (India). He reported to the emperor the existence of this southwestern trade from China to India, and also the name of Buddha and of Buddhism as an Indian religion. The grape vine with its Greek name (*pu-t'ao* from *βοτρυς*), the lucerne (*Medicago sativa*), the pomegranate from Parthia (Ansi), and several other plants were introduced into China by him, and were first planted at the capital in the Shang Lin Park. The emperor, Wu Ti, subsequently sent friendly embassies to Sogdiana, and to Parthia in the beginning of the reign of Mithradates II, followed by an army to Fergana in B. C. 102–100, which conquered the Ta Yuan kingdom, and brought back in triumph thirty blood-sweating Niscean horses (of classical fame). In the far south Kattigara (Cochin China) had been annexed in 110 B. C., and given the Chinese name of Jih Nan (South of the Sun), and a ship was despatched from that port to get a supply of the colored glass of Kabulistan, which was becoming so highly valued at the Chinese court.

The official introduction of Buddhism followed in the year 67 A.D. The emperor Ming Ti, having seen in a dream a golden figure floating in a halo of light across

the pavilion, was told by his council that it must have been an apparition of Buddha, and sent a special mission of inquiry to India. The envoys returned to the capital, Lo-yang, with two Indian monks, bringing with them Pali books, some of which were forthwith translated, and pictures of Buddhist figures and scenes, which were copied to adorn the walls of the palace halls and of the new temple which was built on the occasion. This was called *Pai Ma Ssŭ* (The White Horse Temple), in memory of the horse which had carried the sacred relics across Asia, and the two Indian *sramana* lived there till they died. The subsequent influence of Buddhist ideals on Chinese art has been all pervading, but there is no space to pursue the subject here.

In 97 A.D. the celebrated Chinese General Pan Ch'ao led an army as far as Antiocha Margiana, and sent his lieutenant Kan Ying to the Persian Gulf to take ship there on an embassy to Rome, but the envoy shirked the sea journey and came back without accomplishing his mission. Roman merchants came by sea to Kattigara (Cochin China) in 166 A.D., appearing in the annals as envoys from the emperor An-tun (Marcus Aurelius Antoninus), and later arrivals of Roman traders were reported at Canton in 226, 284, etc. Meanwhile the overland route to the north, which had been interrupted by the Parthian wars, was re-opened, and many Buddhist missionaries came to Lo-yang from Parthia and Samarkand, as well as from Gandhara in Northern India.

During the period of the "Northern and Southern Dynasties," when China, from the beginning of the fifth to nearly the end of the sixth dynasty, was divided, Buddhism flourished exceedingly. The Toba Tartars, who ruled the north, made it a state religion, and their history devotes a special book (*Wei Shu*, Ch. CXIV) to the subject, which gives an interesting account of the monasteries, pagodas, and rock sculptures of the time;

with a supplement on Taoism under the heading of *Huang Lao, i. e.*, the religion of Huang Ti and Lao Tzu. In the south the emperor Wu Ti of the Liang dynasty, who reigned (502–549) at Chien K'ang (Nanking), often put on the mendicant's robes, and expounded the sacred books of the law in Buddhist cloisters. It was in his reign that Bôdhidharma, the son of a king in Southern India, the twenty-eighth Indian and first Chinese patriarch, came to China in A.D. 520, and after a short stay at Canton settled at Lo-yang. He is often represented in glyptic art carrying the famous *pâtra*, the "holy grail" of the Buddhist faith, or pictured crossing the Yangtsze on a reed which he had plucked from the bank of the river.

In the Sui dynasty the empire was re-united, and under the Great T'ang dynasty (618–906), which succeeded, it attained its widest limits. The T'ang ranks with the Han as one of the great "world-powers" of Chinese history, and many of the countries of Central Asia appealed to the Son of Heaven for protection against the rising prowess of the Arabs. A Chinese general with an army of Tibetan and Nepalese auxiliaries took the capital of Central India (Magadha) in 648, and fleets of Chinese junks sailed to the Persian Gulf, while the last of the Sásánides fled to China for refuge. The Arabs soon afterwards came by ship to Canton, settled in some of the coast cities as well as in the province of Yunnan, and enlisted in the imperial armies on the northwest for service against rebels. Nestorian missionaries, Manichæans, and Jews came overland during the same period, but the Crescent prevailed in these parts and has lasted ever since, the number of Chinese Mohammedans to-day being estimated to exceed 25,000,000.

Buddhist propagandism was most active early in the T'ang, after the headquarters of the faith had been shifted from India to China. Hindu monks, expelled

from their native country, brought their sacred images and pictures with them, and introduced their traditional canons of art, which have been handed down to the present day with little change. Chinese ascetics, on the other hand, wandered in successive parties to India to investigate the holy land of the Buddha and burn incense before the principal shrines, studying Sanskrit and collecting relics and manuscripts for translation, and it is to the records of their travels that we owe much of our knowledge of the ancient geography of India.

Stimulated by such varied influences Chinese art flourished apace, the T'ang dynasty being generally considered to be its golden period, as it certainly was that of literature, belles-lettres, and poetry. But the T'ang power during its decline was shorn, one by one, of its vast dominions, and finally collapsed in 906. The Kitans, who gave their name to Marco Polo's Cathay, as well as to Kitai, the modern Russian word for China, were encroaching on the north, a Tangut power was rising in the northwest, a Shan kingdom was established in Yunnan, and Annam declared its independence.

Of the five dynasties which rapidly succeeded one another after the T'ang, three were of Turkish extraction, and they may be dismissed with a word as being of little account from an artistic point of view.

In 960 the Sung dynasty reunited the greater part of China proper, shorn of its outer dominions. The rule of the Sung has been justly characterized as a protracted Augustan era, its inclinations being peaceful, literary, and strategical, rather than warlike, bold, and ambitious. Philosophy was widely cultivated, large encyclopedias were written, and a host of voluminous commentaries on the classics issued from the press, so that the period has been summed up in a word as that of Neo-Confucianism. The emperor and high officials

made many collections of books, pictures, rubbings of inscriptions, bronze and jade antiquities, and other art objects, of which important illustrated catalogues still remain, although the collections have long since been dispersed. During this time the Chinese intellect would seem to have become, as it were, crystallized, and Chinese art gradually developed into lines which it still, for the most part, retains.

The Yuan dynasty (1280–1367) was established by Kublai Khan, a grandson of the great Mongol warrior Genghis Khan. The Mongols annexed the Uigur Turks and destroyed the Tangut kingdom; swept over Turkestan, Persia, and the steppes beyond; ravaged Russia and Hungary; and even threatened the existence of Western Europe. China was completely overrun by nomad horsemen, its finances ruined by issues of an irredeemable paper currency, and its cities handed over to alien governors called *darughas*. A Chinese contemporary writer describes the ruin of the porcelain industry at Ching-tê-chên at this time by exorbitant official taxation, so that the potters were driven away from the old imperial manufactory there, to start new kilns in other parts of the province of Kiangsi. Marco Polo is astonished at the riches and magnificence of the great khan, who was really a ruler of exceptional power and made good use of his Chinese conquests. But the culture which surprised the Venetian traveller was pre-Mongolian, and its growth was mainly due to Chinese hands. Even the wonderful cane palace of Marco Polo celebrated by Coleridge:—

> "In Xanadu did Kubla Khan
> A stately pleasure dome decree, etc."

was actually the old summer residence of the Sung emperors at K'ai-fêng Fu, in the province of Honan, which was dismantled and carried away piecemeal to

be built up again in the park of the new Mongolian capital of Shangtu, outside the Great Wall of China.

The Mongolian era is responsible for some of the remarkable similarities that have been noticed in industrial art work of Western and Eastern Asia, which were then for the first time under the rule of the same house. Hulagu Khan is said to have brought a hundred families of Chinese artisans and engineers to Persia about 1256; and on the other hand, the earliest painted porcelain of China is decorated with panels of Arabic script pencilled in the midst of floral scrolls, strongly suggestive of Persian influence.

The Mongols were driven out of China to the North of the desert of Gobi in 1368, in which year the Ming dynasty was founded by a young bonze named Chu Yuan-chang. They raided the borders for some time, and even carried off one of the Chinese emperors in 1449, who, however, was liberated eight years later, to resume his reign under the new title of T'ien-shun, as may be seen in the accompanying list. This is noticeable as being the only change of *nien-hao* during the last two dynasties, whereas in previous lines changes were very frequent.

The early Ming emperors kept up intercourse with the west by sea, and the reign of Yung-lo and Hsüan-tê are especially distinguished by the career of a famous eunuch admiral, who went in command of armed junks to India, Ceylon, and Arabia, down the African coast to Magadoxu, and up the Red Sea as far as Jiddah, the seaport of Mecca. Celadon porcelain (*ch'ing tz'ŭ*) is included in the list of articles taken to Mecca in the reign of Hsüan-tê (1426–35), and it was perhaps one of these expeditions that brought the celadon vases sent by the Sultan of Egypt in 1487 to Lorenzo de Medici. In the next century Portuguese and Spanish ships appeared for the first time in these seas, and Chinese junks were no more seen. The four Burghley

House pieces of Ming porcelain with Elizabethan silver-gilt mounts, in the collection at the South Kensington Museum, were probably brought to Europe by one of the early Spanish ships.

Modern history begins at this point, and need not be discussed here. It only seems necessary to append a list of the reigns of the emperors of the Ming dynasty, followed by another of the Manchu Tartar line, which supplanted the Ming in 1644, and is still reigning in China.

An octagonal melon-shaped wine-pot in the South Kensington Museum collection, decorated with Chinese boys playing and conjuring, is mounted in Elizabethan silver-gilt with hall-marks of the year 1585. The other four interesting pieces, also with Elizabethan mounts, belong to the Pierpont Morgan Collection, and are now exhibited on loan at the South Kensington Museum. They were shown at the Burlington Fine Arts Club in 1895, and are now described in the *Catalogue of Blue and White Oriental Porcelain* printed at the time, as coming from Burghley House, where they had been seen in the possession of the Cecil family from the time of Queen Elizabeth. A ewer, artistically painted in soft blue with birds and flowers, is mounted with a silver-gilt base, six bands formed as wreaths with cherubs' heads in relief, a band round the neck, with lip and lid surmounted with three dolphins and a handle formed of a mermaid, with a double-twisted tail, all in silver-gilt. The last of the four pieces, a bowl, decorated with floral sprays and imperial phœnixes pencilled in typical Ming style, has the mark Wan-li (1573–1619) outlined under the foot in underglaze blue; the rest are unmarked, but are unmistakable examples of the ceramic style of the same reign.

EMPERORS OF THE 明 MING DYNASTY

DYNASTIC TITLE *Miao Hao*		TITLE OF REIGN *Nien Hao*		DATE OF ACCESSION
太祖	T'ai Tsu	洪武	Hung Wu	1368
惠帝	Hui Ti	建文	Chien Wên	1399
成祖	Ch'êng Tsu	永樂	Yung Lo	1403
仁宗	Jên Tsung	洪熙	Hung Hsi	1425
宣宗	Hsüan Tsung	宣德	Hsüan Tê	1426
英宗	Ying Tsung	正統	Chêng T'ung	1436
景帝	Ching Ti	景泰	Ching T'ai	1450
英宗 (resumed government)	Ying Tsung	天順	T'ien Shun	1457
憲宗	Hsien Tsung	成化	Ch'êng Hua	1465
孝宗	Hsiao Tsung	弘治	Hung Chih	1488
武宗	Wu Tsung	正德	Chêng Tê	1506
世宗	Shih Tsung	嘉靖	Chia Ching	1522
穆宗	Mu Tsung	隆慶	Lung Ch'ing	1567
神宗	Shên Tsung	萬歷	Wan Li	1573
光宗	Kuang Tsung	泰昌	T'ai Ch'ang	1620
熹宗	Hsi Tsung	天啟	T'ien Ch'i	1621
莊烈帝	Chuang Lieh Ti	崇禎	Ch'ung Chên	1628

EMPERORS OF THE 大清 GREAT CH'ING DYNASTY

DYNASTIC TITLE *Miao Hao*		TITLE OF REIGN *Nien Hao*		DATE OF ACCESSION
世祖	Shih Tsu	順治	Shun Chih	1644
聖祖	Shêng Tsu	康熙	K'ang Hsi	1662

EMPERORS OF THE GREAT CH'ING DYNASTY—Continued

DYNASTIC TITLE *Miao Hao*		TITLE OF REIGN *Nien Hao*		DATE OF ACCESSION
世宗	Shih Tsung	雍正	Yung Ch'êng	1723
高宗	Kao Tsung	乾隆	Ch'ien Lung	1736
仁宗	Jên Tsung	嘉慶	Chia Ch'ing	1796
宣宗	Hsüan Tsung	道光	Tao Kuang	1821
文宗	Wên Tsung	咸豐	Hsien Fêng	1851
穆宗	Mu Tsung	同治	T'ung Chih	1862
		光緒	Kuang Hsü	1875

The Empress Dowager rules China in the present day with diminished prestige when compared with her illustrious predecessors, K'ang-hsi (1662–1722) and Ch'ien-lung (1736–1795), but undismayed withal, she wields the calligraphic brush with a firm hand on the autograph scrolls which she distributes among her adherents, and is a liberal patron of native art. Her "seals" are to be seen on many of the vases and dishes lately looted from the palace at Peking, an evidence that the fires are again burning at the imperial potteries, the scene of which is vividly pictured in the lines:

> "And bird-like poise on balanced wing
> Above the town of King-te-ching,
> A burning town or seeming so,—
> Three thousand furnaces that glow
> Incessantly, and fill the air
> With smoke uprising, gyre on gyre,
> And painted by the lurid glare
> Of jets and flashes of red fire."
>
> LONGFELLOW: *Kéramos.*

CHINESE POTTERY AND PORCELAIN

THE term *pottery* used in its widest sense includes every production of the fictile art, and comprises all kinds of earthenware and stoneware, as well as porcelain, its highest achievement. Porcelain has been evolved from ordinary pottery by a gradual improvement in the selection of materials and in finish of work, and there is hardly a straight line of demarcation between the two, either chemically or microscopically. Ceramic knowledge is derived partly from literary records and traditions, partly from actual specimens, and is more convincing when the two sources of information are carefully combined. There is a voluminous ceramic literature in China, but there is no space to approach the subject here, and the inquirer may be referred to the special chapter on Chinese ceramic bibliography in the Walters Catalogue.*

POTTERY

The general Chinese for pottery, as defined above, is *t'ao*, a very ancient character, the construction of which shows that it originally meant "kiln," although now it is applied to all kinds of ware fired in kilns, from the commonest earthenware to the finest porce-

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lain. Another character, *yao*, of more recent construction, is now used for "kiln"; and also, again, for ware fired in a kiln, so that *kuan yao* (imperial ware), is the ordinary name used for the productions of the imperial potteries at Ching-tê-chên. Their word for earthenware is *wa*, the character for which was originally the picture of a rounded tile.

Porcelain was certainly invented in China. This is acknowledged, as it were, by the English adoption of the word "china" as equivalent to porcelain; and even in Persia, where Chinese porcelain has been known and imitated for centuries, the only country to which an independent invention has been plausibly attributed by some writers, the word *chini* has a similar connotation. For the creation of a scientific classification of ceramic products we are indebted to Brongniart, and may adopt his definition of the distinctive characteristics of porcelain. Porcelain ought to have a white, translucent, hard paste, not to be scratched by steel, homogeneous, resonant and vitrified, exhibiting, when broken, a conchoidal fracture of fine grain and brilliant aspect. These qualities, inherent in porcelain, make it impermeable to water, and enable it to resist the action of frost even when uncoated with glaze. Among the characteristics of the paste given above, translucency and vitrification define porcelain best. If either of these two qualities be wanting, we have before us another kind of pottery; if the paste possess all the other properties, with the exception of translucency, it is a stoneware; if the paste be not vitrified, it belongs to the category of terra-cotta or of faience.

The Chinese define porcelain under the name of *tz'ŭ*, a character first found in books of the Han dynasty (B. C. 206–A. D. 220), as a hard, compact, fine-grained pottery (*t'ao*), and distinguish it by the clear, musical note which it gives out on percussion, and by

the test that it cannot be scratched by a knife. They do not lay so much stress on the whiteness of the paste, nor on its translucency, so that some of the pieces may fail in these two points when the fabric is coarse; and yet it would be difficult to separate them from the porcelain class. The paste of the ordinary ware, even at Ching-tê-chên, is composed of more heterogeneous materials than that fabricated at European factories, and may even be reduced in some cases to a mere layer of true porcelain earths (*kaolin* and *petuntze*) plastered over a substratum of yellowish gray clay. The Chinese always separate, on the other hand, dark-colored stonewares, like the reddish-yellow ware made at Yi-hsing, in the province of Kiangsu, known to us by the Portuguese name of *boccaro*, or the dense brown refractory stoneware of archaic look, produced at Yang-chiang, in the southern part of the province of Kwangtung, which is coated with colored enamels, and is often put in our collections among the monochrome porcelains.

Some typical specimens of *Kuang yao*, as this last stoneware is called, are exhibited in Case XXXVI, *e.g.*, No. 883, which is the base of a *Kuang yao* vase of archaic aspect, cut down; No. 886, an old vase worked in salient relief, and covered with purple mottling glazes of finely crackled texture, the iron-gray paste of which is seen under the foot; and No. 893, a characteristic form invested with a grayish celadon glaze, which has partly peeled off from the foliated rim, disclosing the dark-colored paste underneath. Potters' marks are occasionally found stamped in the paste under the pieces from these kilns.

The *Yi-hsing yao* has also no pretension to figure amongst porcelain, although a rare tea-pot may have come out of the kiln, as we are told, with transparent sides, as a freak of the fire. No examples of this red and buff-colored faience are in the Morgan Collection,

so that it need not detain us long. The Yi-hsing potteries flourished most under the Ming dynasty, having been founded by Kung Ch'un in the reign of Chêng-tê (1506–1521). A more famous potter named Ou worked here during the reign of Wan-li (1573–1619), who excelled in the imitation of the antique reproducing the old crackled and variegated glazes of the Sung dynasty on the brown stoneware of the place. Böttger, the inventor of Saxon porcelain, first tried his hand at the imitation of the Chinese *boccaro* ware in 1708, some of his pieces being exhibited in the Johanneum at Dresden, beside the original models—with some success, although his essays hardly deserve the epithet of *porcelaine rouge* with which they were baptized. The Elers, too, copied the red varieties with great exactness in Staffordshire, so that it is not always easy, according to Sir Wollaston Franks, to distinguish their productions from Oriental examples.

After this digression we must return to the story of pottery in China. It passed through here, as elsewhere, the usual stages of sun-dried and burned bricks, tiles, architectural ornaments, culinary utensils, funeral and sacrificial vases and dishes. The most ancient specimens, dug up from burial mounds, resemble generally, in form as well as in fabric, the prehistoric pottery of other parts of the world. They are unglazed, and only the later examples show signs of having been fashioned on the wheel. The Chinese claim the invention of the potter's wheel, like many of the great nations of antiquity, and ascribe it to a director of pottery attached to the legendary emperor, Huang Ti, who "first taught the art of welding clay." The ancient emperor Shun, who was a potter before he was called to the throne, is reputed to have been a master of the art, his wine vessels and earthenware coffins being alluded to in the ritual classics of the Chou dynasty. Wu Wang, the founder of the Chou

dynasty, after his conquest of China in the twelfth century B. C., is recorded to have sought out a lineal descendant of the emperor Shun, on account of his hereditary skill in the fabrication of pottery, and to have given him his own eldest daughter in marriage, endowed with the fief of the State of Ch'ên, now Ch'ên-chou in the province of Honan, to keep up there the ancestral worship of his accomplished ancestor.

There are many other references to pottery in the old books of the Chou dynasty. The *K'ao Kung Chi*, a contemporary official work on the industries of the period, has a short section on the pottery made for the public markets, which gives the names and measurements of several kinds of cooking vessels, sacrificial vases and platters, in the fabrication of which the processes of throwing on the wheel and pressing in moulds are clearly distinguished. The different vessels were made by two classes of craftsmen, called respectively *t'ao jên*, (potters,) and *fang jên*, (moulders). The early objects of pottery—unearthed in China are remarkably similar in form, as well as in ornamental details, with the corresponding utensils of bronze, which are less perishable and so better known. Clay was, doubtless, the earliest material used for meat offerings and libations of wine in ancestral worship, and, though supplanted by bronze among the rich, it is still retained in the ritual of the poor.

Pottery of the Chou dynasty is occasionally found incised with dedicatory inscriptions of the same character as those on the contemporary bronzes, and is also used by archæologists in their study of the ancient script. But it was not till the former Han dynasty, just before the Christian era, that dates began to appear, impressed generally by a stamp under the foot of the piece, giving the title of the reign and the year, with the addition, perhaps, of its cyclical number. Bricks and tiles intended for the palaces of the Ch'in

and Han dynasties had previously been moulded with dates and felicitous formulæ, so that it was easy to extend the practice to pottery vessels of similar material, fired, maybe, at the same kiln.

Pottery has always been an important adjunct to Chinese architecture; buildings being faced, outside as well as inside, with slabs of colored faience, while the roofs are decorated with moulded antefixal ornaments of grotesque character, and covered with enamelled tiles, colored in obedience to strict sumptuary laws. The famous porcelain tower of Nanking, now razed to the ground, was a well-known example. The colors employed in China are powdered glazes made with a lead flux, and the method of application is like that of the firing of salt-glazed ware in Europe. The glazes used at the imperial factories near Peking are five in number: a deep purplish blue derived from cobalt and manganese silicates, a rich green from copper persilicate, a yellow approaching the tint of the yolk of an egg from antimony, a *sang de bœuf* red from copper mixed with a deoxidising flux, and a charming turquoise blue obtained from copper combined with nitre. The five-fold combination is intended to suggest the five jewels of the Buddhist paradise.

The date of the introduction of glaze into the Chinese ceramic field is unknown, although it would appear to have been earlier than that of the use of glass by them as an independent fabric for vessels. It goes back certainly to the Han dynasty (B.C. 206–A.D. 220), during which green-glazed pottery came into vogue, and the art was revived early in the fifth century by certain artisans who are recorded to have come from the Yueh-ti, an Indo-Scythian kingdom on the frontier of India, and to have introduced into China new methods of compounding *liu-li*, or colored glazes. The vessels of green-glazed faience that have just been referred to are of archaic form, modelled after bronze designs

with ornamental bands worked in relief, covered with a lustrous green glaze derived from copper persilicate. The paste is buff-colored, or of darker shades of yellow and red, and is hardly to be scratched by the point of a knife; the glaze, approaching in tint the rind of a cucumber, or the leaf of a camellia, mottled over with darker clouds, is of finely crackled texture, and often becomes strongly iridescent from age. The archaic vases of this class are universally attributed by native connoisseurs to the Han dynasty. They are occasionally dated, as in the case of a characteristic specimen formerly in the Dana Collection at New York, which was engraved with a date corresponding to B. C. 133, the second year of the period Yuan Kuang.

This early green enamelled ware is not porcelain, as its body lacks the two essential qualities of whiteness and translucency. It is chiefly interesting as giving a fixed point for the study of the subsequent evolution of the ceramic art in China. On the one hand, a gradual progress in the selection of materials and in the perfection of methods of manufacture, where kaolin was available, culminated in the invention of porcelain. On the other hand, where colored clays only were mined evolution was restricted to refinement of the paste, improvement of technique, the introduction of new methods of decoration, such as colored enamels of new tints, and the like. The Han dynasty vessels have been mostly dug up in the neighborhood of Peking, and were probably made not far away, so that their recent representatives would be the imposing jars Nos. 896, 909, Cases XXXVI, XXXVII, which were doubtless fashioned in the Liu-li Ch'ang factory at Peking in the Ming dynasty.

PORCELAIN

Porcelain has been broadly defined as the generic

term employed to designate all kinds of pottery to which an incipient vitrification has been imparted by firing. This translucent pottery may be divided into two classes: 1. Hard paste, containing only natural elements in the composition of the body and the glaze. 2. Soft paste, where the body is an artificial combination of various materials, agglomerated by the action of fire, in which the compound called a *frit* has been used as a substitute for a natural rock. No soft paste porcelain, as here defined, has ever been made in China, so that it need not be referred to further. All Chinese porcelain is of the hard paste variety. The body consists essentially of two elements—*viz.*, the white clay, or *kaolin*, the unctuous and infusible element, which gives plasticity to the paste, and the felspathic stone, or *petuntse*, which is fusible at a high temperature, and gives transparency to the porcelain. Of the two Chinese names, which have become classical since they were adopted in the dictionary of the French Academy, *kaolin* is the name of a locality near Ching-tê-chên, where the best porcelain earth is mined, *petuntse*, literally "white briquettes," refers to the shape in which the finely pulverized porcelain stone is brought to the potteries, after it has been submitted to the preliminary processes of pounding and decantation. The felspathic stone from Ch'i-mên-hsien, in the province of Kiangsu, has been chemically analyzed by Ebelmen, who describes it as a white compact rock of slightly grayish tinge, occurring in large fragments, covered with manganese oxide in dendrites, and having crystals of quartz imbedded in the mass, which fuses completely into a white enamel under the blowpipe.

In actual practice many other materials, such as powdered quartz and crystallized sands, for example, are added to the above two essential ingredients in the preparation of the body of Chinese porcelain, which

varies very widely in composition. A special paste made of *huang tun*, or "yellow bricks," derived from a very tough compact rock, pounded on the spot in larger water mills, is used for coarser ware, and is said to be indispensable for the proper development of some of the single-colored glazes of the high fire.

The glaze (*yu*) of Chinese porcelain, is made of the same felspathic rock that is used in the composition of the body, the best pieces of *petuntse* being reserved for the glaze, selected for their uniform greenish tone, especially when veined with dendrites like leaves of the *arbor vitæ*. This is mixed with lime, prepared by repeated combustion of gray limestone, piled in alternate layers with ferns and brushwood cut from the mountainside. The action of the lime is to increase the fusibility of the felspathic stone. The finest *petuntse*, called *yu kuo* or "glaze essence," and the purified lime, called *lien hui*, separately made with the addition of water into *purées* of the same thickness, are afterwards mixed by measure in different proportions to make a liquid glaze. This glaze is finally put on the raw body with the brush, by dipping, or by insufflation. T'ang Ying tells us that in his time the glaze of the highest class of porcelain was composed of ten measure of the *petuntse purée* with one measure of the liquid lime. Seven or eight ladles of *petuntse* with three or two ladles of lime were used for the glazes of the middle class. With *petuntse* and lime in equal proportions, or with lime predominating, the glaze was described by him as fit only for coarse ware.

The glaze of Chinese porcelain always contains lime. It is the lime which gives it a characteristic tinge of green or blue, but at the same time conduces to a brilliancy of surface and a pellucid depth never found in more refractory glazes which contain no lime. This has been proved, moreover, at Sèvres, and it is interesting to note that, according to M. Vogt, the glaze of the

nouvelle porcelaine recently made there is prepared with 33 per cent of chalk.

ORIGIN.—It is generally agreed that porcelain was first made in China, but authorities differ widely in fixing a date for its invention. The Chinese attribute its invention to the Han dynasty, when a new character *tz'ŭ* was coined to designate, presumably, a new substance. The official memoir on "Porcelain Administration" in the topography of Fou-liang (*Fou-liang-hsien chih*, book viii, folio 44), the first edition of which was published in 1270, says that, according to local tradition, the ceramic works at Hsin-p'ing (an old name of Fou-liang) were founded in the time of the Han dynasty, and had been in constant operation ever since. This is confirmed by T'ang Ying, the celebrated superintendent of the Imperial potteries, appointed in 1728, who states in his autobiography that the result of his researches shows that porcelain was first made during the Han dynasty at Ch'ang-nan (Ching-tê-chên), in the district of Fou-liang. The industrial environment of the period lends a certain plausibility to the theory, as we know that quantities of glass vessels were being imported at the time from the workshops of Syria and Egypt, and it seems natural that experiments should be made to fabricate something of the kind at the Chinese potteries. The eminent Japanese art critic, Kakasu Okakura, in his *Ideals of the East*, suggests that the alchemists of the Han dynasty, in their prolonged research for the *elixir vitæ* and the philosopher's stone, may have somehow made the discovery, and he arrives at the conclusion that, "We may ascribe the origin of the wonderful porcelain-glaze of China to their accidental discoveries."

In the Wei dynasty (221–264) which succeeded the Han, we read of a glazed celadon ware made at Lo-yang for the use of the palace, and in the Chin dynasty

(265–419) have the first mention of blue porcelain, produced at Wên-chou, in the province of Chehkiang, the progenitor of the sky-blue glazes tinted with cobalt which afterwards became so famous. The short-lived Sui dynasty (581–617) is distinguished for a kind of green porcelain (*lü tz'ŭ*), invented by a President of the Board of Works named Ho Chou, to replace green glass, the composition of which had been lost, since its introduction by artisans from Northern India about A.D. 424.

Much progress must have been made meanwhile in the ceramic production of the province of Kiangsi, as it is recorded in the topography of Fou-liang, referred to above, that in the beginning of the reign of the founder of the T'ang dynasty, Ta'o Yü, a native of the district, brought up a quantity of porcelain to the capital in Shensi, which he presented to the emperor as "imitation jade." In the fourth year (A.D.621) of this reign the name of the district was changed to Hsin-p'ing, and a decree was issued directing Ho Chung-ch'u and his fellow potters to send up a regular supply of porcelain for the use of the imperial palace. The simile of "imitation jade" is significant, and almost proves that it must have been really porcelain, especially as it was the production of the place where the finest porcelain is made in the present day. White jade has always been the ideal of the Chinese potter, whose finished work actually rivals the most highly polished nephrite in purity of color, translucency and lustre, while the egg-shell body attains the same degree of hardness (6.5 of Mohs's scale), so that it can be scratched by a quartz crystal, but not by the point of a steel knife.

There are abundant references to porcelain in the voluminous literature of the T'ang dynasty (618–906). The biography of Chu Sui in the annals recounts the zeal which he showed, when superintendent of Hsin-

p'ing, in obeying a decree, issued in 707, ordering sacrificial utensils for the imperial tombs. The *Ch'a Ching*, a classical book on tea, describes the different kinds of bowls preferred by tea drinkers, classifying them according to the color of their glaze in enhancing the tint of the infusion. The poets of the time liken their wine cups to "disks of thinnest ice," to "tilted lotus leaves floating down a stream," to white or green jade. A verse of the poet Tu (803-852) is often quoted referring to white porcelain from the province of Ssechuan:

"The porcelain of the Ta-yi kilns is light and yet strong. It rings with a low jade note, and is famed throughout the city. The fine white bowls surpass hoarfrost and snow."

The first line praises the fabric, the second the resonance of the tone, the third the purity of the white glaze.

The bowls most highly esteemed for tea were the white bowls of Hsing-chou, now Shun-tê-fu, in the province of Chihli, and the blue bowls of Yueh-chou, the modern Shao-hsing-fu, in Chehkiang. They both rang with a clear musical note, and are said to have been used by musicians, in sets of ten, to make chimes, being struck on the rims with little rods of ebony.

Arab trade with China flourished during the eighth and ninth centuries, when Mohammedan colonies settled in Canton and other Seaport towns. One of the Arabian travellers named Soleyman wrote an account of his journey, which has been translated into French, and which gives the first mention of porcelain outside China. He says:

"They have in China a very fine clay with which they make vases which are as transparent as glass; water is seen through them. These vases are made of clay."

The Arabs at this time were well acquainted with

glass, and could hardly have mistaken the material, so that their evidence is of special value.

Passing on to the Emperor Shih Tsung (954–959) of the Posterior Chou, a brief dynasty established at K'ai-fêng-fu just before the Sung, we have a glimpse of a celebrated production known afterwards as *Ch'ai yao*, Ch'ai being the name of the reigning house. The porcelain was ordered at this time by imperial rescript to be:

"As blue as the sky, as clear as a mirror, as thin as paper, and as resonant as a musical stone of jade."

This eclipsed in its delicacy all that preceded it. Fragments were mounted in gold and worn as jewels, but it soon became so rare that it was described as a phantom.

The various delicate wares referred to in the above extracts have all probably long since disappeared, and we must be content with literary evidence of their existence. The Chinese delight in literary research, as much as they fear to disturb the rest of the dead by digging in the ground, so that we have no tangible proof, so far, of the occurrence of true porcelain, and can only hope for the future appearance of an actual specimen of early date. Still we may reasonably accept the conclusion of the best native scholarship that porcelain was first made in the Han dynasty, without trying, as Stanislas Julien has tried on very insufficient grounds, to fix the precise date of its invention.

CLASSIFICATION OF CHINESE PORCELAIN

A correct classification should be primarily chronological, and the specimens should be, secondarily, grouped under the headings of the localities at which they were produced, and, thirdly, each group may be subdivided, if necessary, according to the fabric, technique, and style of decoration of the pieces of

which it is composed. Perhaps it may be permitted here to sum up results, and to refer those interested in the subject to my too bulky *Oriental Ceramic Art* for further details and references to better authorities.

Beginning with the Sung dynasty, which reigned from 960 to 1280, when it was overthrown by Kublai Khan, the grandson of the famous Genghis Khan, and the founder of the Yuan dynasty, which ruled China till it was in its turn succeeded by the native Ming dynasty in the year 1368, we have a ceramic period marked generally by the primitive aspect of its productions. Actual specimens of the time are now available for comparison with the descriptions of the writers on porcelain, and the illustrations of the artists in the old albums which have come down to us. The most useful of these last is the album of the sixteenth century, in four volumes, from the Peking library of the hereditary Princes of Yi, described by me in the *Journal of the Peking Oriental Society* for 1886, which has been often cited since. This album, entitled *Li tai ming tz'ŭ t'ou p'u* (*Illustrated Description of the celebrated Porcelain of different Dynasties*), was the work of Hsiang Yuan-p'ien, a well-known connoisseur and collector of his time, and its eighty-three illustrations were drawn and colored by himself. The seal in antique script of *Mo-lin Shan jen* attached to his preface, gives his literary title, "A dweller in the hills of Mo-lin," and is identical with the vermilion stamp with which Hsiang guarantees as a critic, the early picture of Ku K'ai-chih now in the British Museum.

The ceramic productions of the Sung and Yuan dynasties are rightly classed together by M. Grandidier, whose classification it is proposed to follow here, arranged as it is in chronological order after a Chinese model. It comprises five fairly well marked ceramic classes, and as a rule it will not be found difficult to

decide from the style, from the method of decoration, or from the colors employed, to which class a particular piece belongs.

CHRONOLOGICAL CLASSIFICATION

1. Primitive Period, including the Sung dynasty (960–1279) and the Yuan dynasty (1280–1367).
2. Ming Period, comprising the whole of the Ming dynasty (1368–1643).
3. K'ang-hsi Period, extending from the fall of the Ming dynasty to the close of the reign of K'ang-hsi (1662–1722).
4. Yung-chêng and Ch'iên-lung Period (1723–1795), the two reigns being conjoined.
5. Modern Period, from the beginning of the reign of Chia-ch'ing to the present day.

The above table is simple and practical, and it may be used in combination with a second table compiled with some modifications and additions from the excellent *Catalogue of the Franks Collection of Oriental Porcelain and Pottery* (2nd Edition, 1878) issued by the Science and Art Department of the Committee of Council on Education, which furnishes a scheme of the varied methods of decoration employed during the period comprised in the first, or chronological table.

Class I. Not painted.
- Section A. Plain white.
- " B. Single colored glazes, not crackled.
- " C. Crackled glazes.
- " D. Flambé glazes.
- " E. Soufflé glazes.
- " F. Glazes of several colors.

Class II. Painted in colors.
- Section A. In underglaze colors.
  1. Cobalt blue.
  2. Copper red.
  3. Celadon.
  4. Different colors in combination.

Class II. Painted in Colors.—*Continued.*

Section B. In overglaze colors.
1. Iron red.
2. Sepia.
3. Gold.
4. Two or more colors.

" C. In underglaze and overglaze colors combined.

" D. Single colored grounds decorated in colors.
1. In white slip (over blue and brown).
2. In gold (over blue, black, and red).
3. In mixed enamel colors on crackled or monochrome grounds.
4. In medallions of diverse form.

Class III. Special Fabrications.

Section A. Etched patterns and embossed designs.

" B. Open-work or reticulated.

" C. Open-work filled in with glaze ("grains of rice").

" D. Imitations of other materials—agate, marble, and other stones, patinated bronze, veined wood, carved cinnabar lac, etc.

" E. Lacque burgautée.

Class IV. Foreign designs.

Section A. Plain white.

" B. Painted in blue.

" C. Painted in enamel colors.

" D. Decorated in Europe.

The productions of the Sung dynasty come entirely under Class I. of the above Table, being covered generally with glazes of single colors, either of uniform or mottled tint, and exhibiting either plain or crackled surfaces. Among the monochrome glazes are found whites of various tones, grays of bluish or purplish tints, greens from pale sea-green celadon to deep olive, browns from light chamois to dark shades approaching black, bright red, and dark purple. Especially notable are the pale purple, often splashed over with red; the brilliant grass-greens of the Lung-ch'üan porcelain, called *ts'ung-lü*, or "onion-green" by the Chinese; the *yueh-pai*, or "*clair de lune*," a pale gray-blue, and the deep purple, or *aubergine* (*ch'ieh tzŭ*), of the Chün-

chou wares; these last kilns were also remarkable for the brilliance of their *yao-pien*, or "transmutation" mottled tints, due to the varied degrees of oxidation of the copper silicates in the glaze. Polychrome decoration at this period, which is rare, comes under the heading of Class I., Section F, consisting as it does, of glazes of different colors applied *sur biscuit*. A prominent example of this method of decoration in glazes of several colors is the celebrated image of Kuan Yin enshrined in the Buddhist temple Pao-kuo-ssŭ at Peking, the early date of which, the thirteenth century of our era, is authenticated by the records of the monastery. Painted decoration was still more sparingly employed, although we learn from *Ko ku yao lun** that in the province of Chihli, both the Ting-chou and Tz'ü-chou porcelains of the time were occasionally painted with ornamental designs in brown. Cobalt blue, it is recorded in the annals, was brought to China by the Arabs as early as the tenth century, and was first used, probably, in the preparation of colored glazes, as we know nothing of painting in blue under the glaze until the Yuan dynasty. The earliest "blue and white" dates from the thirteenth century, when the technical process of painting in cobalt on the raw body of the porcelain seems to have been introduced, perhaps, from Persia, where it had long been used in the decoration of tiles and other articles of faience, although porcelain proper was unknown to the Persians, except as an importation from China.

There were many potteries in China during the Sung dynasty, but Chinese writers always refer first to four kinds of ceramic production (*yao*) as the principal, *viz.*, Ju, Kuan, Ko, and Ting; placing the celadon ware of Lung-ch'üan and the *flambé* faience of Chün-

* A learned work on antiquities, literary and artistic, in 13 books, by Tsao-ch'ao, published in the year 1387.

chou next: and relegating the other minor factories, which may be neglected here, to an appendix.

The *Ju yao* was the porcelain made at Ju-chou, now Ju-chou-fu, in the province of Honan. The best was blue, rivalling, we are told, the azure-tinted blossoms of the *Vitex incisa* shrub, the "sky blue flower" of the Chinese, and carrying on the tradition of the celebrated *Ch'ai yao* of the preceding dynasty, which was made in the same province. The glaze, either crackled or plain, was often laid on so thickly as to run down like melted lard, and end in an irregularly curved line before reaching the bottom of the piece.

The *Kuan yao* was the "imperial ware" of the Sung dynasty, *kuan* meaning "official," or "imperial," and the name is still applied to the productions of the imperial potteries at Ching-tê-chên. The first imperial manufactory in the Sung dynasty was founded early in the eleventh century at the capital Pien-chou, the modern K'ai-fêng-fu. A few years later the dynasty was driven southward by the advancing Tartars, and new factories had to be founded in the new capital the modern Hang-chou-fu, to supply table services for the palace. The glazes of the early *Kuan yao* were rich and unctuous, generally crackled, and imbued with various monochrome tints of which *yueh-pai*, or *clair de lune* was the most highly esteemed of all, followed by *fên-ch'ing*, "pale purple," *ta-lü*, "emerald green" (literally *gros vert*), and lastly *hui-sê*, "gray." The Hang-chou *Kuan yao* was made of a reddish paste covered with the same glazes, and we constantly meet with the description of bowls and cups with iron-colored feet and brown mouths where the glaze was thinnest. A curious characteristic of all the above glazes consists of fortuitous blotches of red, due to oxidation in the kiln, contrasting vividly with the color of the surrounding ground. These blotches occasionally take on accidentally the shape of butter-

flies or some other natural form, when they are classed as a variety of *yao-pien*, or "furnace-transmutation." The ordinary *Yuan tz'ŭ*, or "Yuan (dynasty) porcelain" of Chinese collectors resembles generally the imperial ware of the Sung dynasty, being fashioned in the same lines, and only differing in comparative coarseness and inferior technique, so that it need not delay us further.

The *Ko yao* of the Sung dynasty was the early crackled ware fabricated by a potter named Chang the Elder, a native of Liu-t'ien, in the jurisdiction of Lung-ch'üan-hsien, in the twelfth century of our era. The early *Ko yao* was distinguished especially for its crackling, looking as if it were "broken into a hundred pieces" (*po-sui*), or "like the roe of a fish" (*yü-tzŭ*) —the French *truitée*. The principal colors of this crackled glaze were *fên-ch'ing*, or "pale purple" due to manganiferous cobalt, and *mi-sê*, or "millet-colored," a bright yellow derived from antimony. Such was the original *Ko yao;* the name has since been extended to include every kind of porcelain covered with crackled monochrome glazes in all shades of celadon, gray, and white. The old crackled ware was highly prized in Borneo and other islands of the Eastern Archipelago as far east as Ceram, and it figures largely among the relics of ancient Chinese porcelain brought to our museums from these parts.

The *Ting yao* was made at Ting-chou in the province of Chihli. The main out-turn was white, but one variety was dark reddish brown, and another, very rare, as black as lacquer. The white was of two classes: the first called *Pai Ting*, or *Fên Ting*, being as white as flour; the second called *T'u Ting*, of a yellowish clayey tint. This porcelain, of delicate resonant body, invested with a soft-looking fluent glaze of ivory-white tone, is probably more common in collections than any other of the Sung wares. The bowls and dishes

were often fired bottom upwards, and the delicate rims, left unglazed, were afterwards mounted with copper rims to preserve them from injury. Some were clothed in plain white, the glaze collecting outside in tear-drops; others were engraved at the point in the paste, with ornamental patterns; a third class was impressed inside with intricate and elaborate designs in pronounced relief, the principal ornamental motives being the tree peony, lily flowers, and flying phœnixes.

The *Lung-ch'üan yao*, which comes next for notice, is the far-famed celadon ware made at this time in the province of Chekiang, the *ch'ing tz'ŭ*, or "green porcelain" *par excellence*, of the Chinese, the *seiji* of the Japanese, the *martabani* of the Arabs and Persians. There is a lordly pile of literature on the "celadon question" in all its bearings, and the field, interesting as it is, can hardly be labored further here. The Lung-ch'üan porcelain of the Sung dynasty is distinguished by its bright grass-green hue, which the Chinese liken to fresh onion sprouts, a more pronounced color than the grayish-green, or "sea-green," of later celadons.

The *Chün yao* was a kind of faience made at Chün-chou, now Yü-chou, in the province of Honan. The glazes were remarkable for their brilliancy and for their manifold varieties of color, especially the transmutation *flambés*, composed of flashing reds, passing through every intermediate shade of purple to pale blue, which have hardly been equalled since. The great variety of glaze colors turned out here in former times may be gathered from a list of old Chün-chou pieces sent down from the palace to be reproduced at the imperial potteries at Ching-tê-chên in the reign of Yung-chêng, the list comprising (1) rose crimson, (2) *pyrus japonica* pink, (3) aubergine purple, (4) plum color, (5) mule's liver mixed with horse's lung, (6) dark purple, (7) yellow-millet color (*mi-sê*),

(8) sky blue, (9) furnace transmutations (*yao-pien*), or *flambés*. These were all reproduced in due course during the first half of the eighteenth century on porcelain, and the new white body was in marked contrast, we are told, with the sandy, ill-levigated paste of the original pieces.

The only remaining porcelain ware of the Sung dynasty which requires a word of notice is the *Chien yao*, produced in the province of Fuhkien, where the black-enamelled cups with spreading sides, so highly appreciated for the tea ceremonial of the time, were made. The lustrous black coat of these cups was speckled and dappled all over with spots of silvery white, simulating the fur of a hare or the breast of a gray partridge, hence the names of "hare's fur cups," and "partridge cups," given them by connoisseurs. These little tea cups were valued also by the Japanese at immense prices, and were mounted by them with silver rims and cunningly pieced together when broken with gold lacquer.

The more recent *Chien yao*, it must be noted, which has been fabricated since the time of the Ming dynasty at Tê-hua, in the same province, is altogether different from the *Chien yao* of the Sung which has just been described, being the velvety white porcelain sometimes known as *blanc de Chine*.

MING DYNASTY (1368–1643)

The Ming dynasty is famous in the annals of Chinese ceramic art, which made such great advances under its rule that in the reign of Wan-li, as the native writers say, there was nothing that could not be made of porcelain.

MARKS AND SEALS

THE marks on Chinese pottery and porcelain may be conveniently classified under the headings:

1. Marks of date: *a*, regnal; *b*, cyclical.
2. Hall-marks.
3. Marks of dedication and good wishes.
4. Marks in praise of the piece inscribed.
5. Symbols and other pictorial marks.
6. Potter's marks.

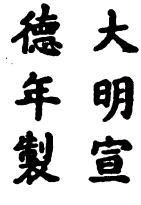
The following lists are not intended to be exhaustive, being only a selection of such marks as are likely to be most useful to the collector. For fuller lists I may perhaps be permitted to refer the inquirer to my "Oriental Ceramic Art," a copy of which is at hand for reference in the Library of the Museum.

I.—MARKS OF DATE

The Chinese have two methods of indicating a date. First, by the *nien-hao*, or name given to the reign of an emperor; second, by a cycle of sixty years. The *nien-hao* is selected for the regnal title after the emperor has ascended the throne and dates from the beginning of the first new year after his accession. It is an epithet of good augury culled from some classical text,

like the title of the reigning emperor Kuang-hsü, which means "Inherited Lustre." The regnal title was frequently changed under the older dynasties, but since the accession of the Ming dynasty in 1368, there has been only one instance of such a change, when the emperor Chêng-t'ung returned after seven years of exile and changed the *nien-hao* to T'ien-shun.

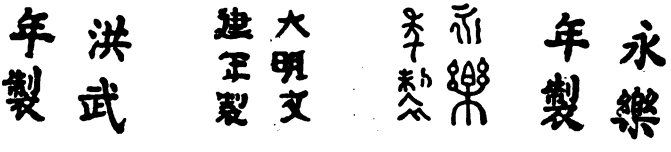
Chinese, it is well known, is read from right to left, and from above downwards. The "six-character mark" is usually written in two columns, composed as follows:—Two characters signifying the dynasty, two the *nien hao*, and two more meaning "period" and "made." This is a six-character mark of the Emperor Hsüan-tê. It reads *Ta Ming Hsüan-tê nien chih* (Great Ming Hsüan-tê period made). But it is occasionally written in one horizontal line, as seen in several of the Ming pieces in the collection. The "four-character mark" has the dynasty omitted, so that it commences with the *nien-hao*. The seals are similar combinations of characters, but penciled in an archaic script, commonly known as the seal character. The third form of Chinese writing, the "grass text," or cursive hand, is seldom seen except in potters' marks impressed on Fuchien white porcelain.



a. REGNAL DATES

The regnal titles usually found are:—

MING DYNASTY



HUNG WU (1368-1398) | CHIEN-WEN (1399-1402) | YUNG LO (1403-1424)

大明宣德年製

HSÜAN TÊ
(1426-1435)

大明成化年製

CH'ÊNG HUA
(1465-1487)

大明弘治年製

HUNG CHIH
(1488-1505)

成化年製

CH'ÊNG HUA
(1465-1487)

大明正德年製

CHÊNG TÊ
(506-1521)

大明嘉靖年製

CHIA CHING
(1522-1566)

大明隆慶年製

LUNG CH'ING
(1567-1572)

大明萬曆年製

WAN LI
(1573-1619)

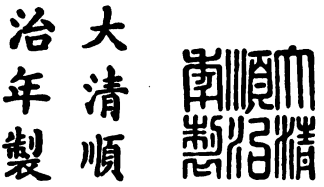
大明天啟年製

T'IEN CH'I
(1621-1627)

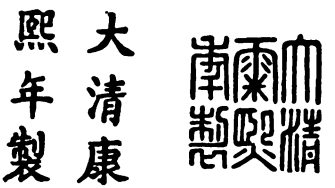
崇禎年製

CH'UNG CHEN
(1628-1643)

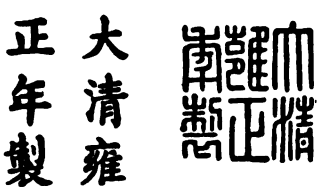
MANCHU, OR CH'ING DYNASTY



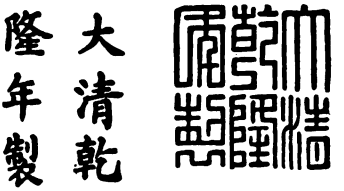
SHUN CHIH
(1644–1661)



K'ANG HSI
(1662–1722)



YUNG CHÊNG
(1723–1735)



CH'IEN LUNG
(1736–1795)

YUNG CHÊNG
Made by order of
the Emperor (*yü*)

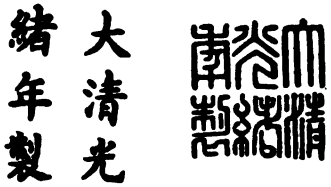
CH'IEN LUNG
(1736–1795)

CHIA CH'ING
(1796–1820)

TAO KUANG
(1821–1850)

HSIEN FÊNG
(1851–1861)

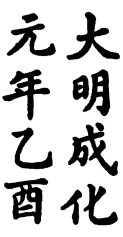
T'UNG CHIH
(1862–1874)



KUANG HSÜ
1875 (reigning emperor)

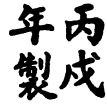
b. CYCLICAL DATES

In the first of the four figured below (Ch'êng-hua, first year) and the last (T'ung-chih, twelfth year), the cyclical date is added to the regnal year. The second, which occurs on early *famille rose* pieces, indicates the recurrence of the cyclical date under K'ang-hsi, who reigned over sixty years. The third is doubtful, in that the number of the cycle is omitted. The present cycle, which began in 1864, is reckoned the 76th in the Chinese official scheme of chronology, and the porcelain with this mark was referred to the 74th cycle from its style and decoration.

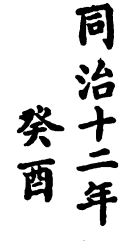


Cyclical Year
i-yu
(1465)

Cyclical Year
hsin ch'ou recurring
(1721)



Cyclical Year
ping hsü
(1766?)



Cyclical Year
kuei yu
(1873)

2.—HALL MARKS

There are many varieties of hall marks in which the characters *t'ang* (hall), *chü* (retreat), *chai* (pavilion), and the like occur. They usually indicate the

factory; but some represent the studio, or *nom de plume*, of the artist-decorator; and others the hall of the person for whom the porcelain has been made, or the imperial pavilion for which it was destined. A curious example of the last kind is found below, inscribed *Ta Ya Chai* (Pavilion of Grand Culture), the name of one of the new palaces of the Empress Dowager at Peking, in connection with her motto *T'ien ti yi chia ch'un*, (Springtime in heaven and earth—one family), which is framed with a pair of dragons pursuing the flaming jewel of omnipotence. The next seal mark, taken from a large circular dish, decorated in colors with Imperial dragons and storks, gives the name of the principal palace of the Empress Dowager; and the following taken from a round box for seal vermilion of the reign of Chia-ch'ing (1796–1820), is inscribed with the palace hall devoted to the meetings of the Hanlin College.

CH'Ü SHUN MEI YÜ T'ANG CHIH
"Made at the Ch'ü Shun (Abundant Prosperity) Hall of Beautiful Jade".

TA SHU T'ANG CHIH
"Made at the Big Tree Hall"

CH'IYÜ T'ANG CHIH
"Made at the Rare Jade Hall"

I YU T'ANG CHIH
"Made at the Ductile Jade Hall"

I YU T'ANG CHIH
"Made at the Hall of Profit and Prosperity".

YANG HO T'ANG CHIH
"Made at the Hall for the Cultivation of Harmony"

SHÊN TÊ T'ANG CHIH
"Made at the Hall of Careful Virtue"

YU CHAI
"The Quiet Pavilion"

TS'AI JUN T'ANG CHIH
"Made at the Hall of Brilliant Colors"

YUAN WÊN WU KUO CHIH CHAI
"Pavilion where I wish to hear of my faults"

LU YI T'ANG
"The Hall of Waving Bamboos"

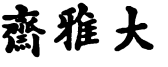
CHU SHIH CHÜ
"The Red Rock Retreat"

HSIEH CHU TSAO
"Made for the Hsieh Bamboos"

HSIEH CHU CHU JÊN TSAO
"Made for the Lord of the Hsieh Bamboos"

WAN SHIH CHÜ
"The Myriad Rocks Retreat"

SHU FU
"Imperial Palace" Mark of the Yuan dynasty (1280-1367)



TA YA CHAI
Hall-mark and Motto of the reigning Empress Dowager (see above)

KU YUEH HSÜAN CHIH
"Made at the Ancient Moon Terrace." 17th century mark on glass

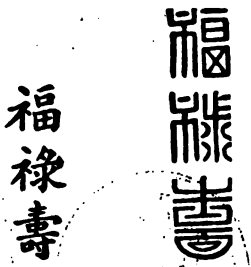
CH'U HSIU KUNG CHIH
"Made for the Ch'u Hsiu Kung, the principal palace of the Empress Dowager"

MU CH'IN TIEN
"Palace Hall of Great Diligence"

3.—MARKS OF DEDICATION AND GOOD WISHES

TA CHI
"Great Good-luck"

WAN SHOU WU CHIANG
"A myriad ages never ending"



FU LU SHOU
"Happiness, Rank and Longevity"

CH'ANG MING FU KUEI
"Long Life, Riches, and Honor!"

YUNG CH'ING CH'ANG CH'UN
"Ever flourishing, enduring spring!"

FU KUEI CH'ANG CH'UN
"Riches, Honor and Enduring Spring!"

WÊN CHANG SHAN TOU
"Scholarship high as the mountains and the Great Bear!"

CH'ING
"Congratulations"

SHOU
"Longevity"
A curious form, known in Holland as the Spider mark

CHI HSIANG JU I
"Good fortune and fulfilment of wishes"

SHOU TI NAN SHAN,
FU JU TUNG HAI
"Long-lived as the Southern hills, happy as the Eastern seas"

KUNG MING FU KUEI,
HUNG FU CH'I T'IEN
"A famous name, riches and honor, abounding happiness reaching to heaven!".

TÊ HUA CH'ANG CH'UN.
"Virtue, Culture, and Enduring Spring"

WAN LI NIEN TSAO
"Made in the reign of Wan Li".

CHIH
"By Imperial Order".

SHAUNG HSI
"Double, or Wedded joy"
Inscribed on bridal presents

BARAGON TUMED
"For the Princess of the West Wing of the Tumed Mongolian Banners".

4.—MARKS IN PRAISE OF THE PIECE INSCRIBED

玉 YÜ "Jade"

古 KU "Ancient"

文 WÊN "Artistic"

珍 CHÊN "Precious, a Gem"

真玉 CHEN YÜ "True Jade"

奇玉鼎之珍宝 CH'I YÜ PAO TING CHIH CHÊN "A Gem among precious vessels of rare jade"

玩玉 WAN YÜ "Trinket Jade"

雅玩 YA WAN "Artistic Trinket"

奇石鼎之珍寶 CH'I SHIH PAO TING CHIH CHÊN "A gem among precious vessels of rare stone"

珍玩 CHÊN WAN "Precious Trinket"

奇珍如玉 CH'I CHÊN JU YU "Rare and precious Jade"

在川知樂 TSAI CH'U AN CHIH LO "I know that they (*i. e.* fishes) rejoice in the water"

SHAN KAO, SHUI CHANG
"The mountains are high,
the rivers long"

HSI CH'AO CHI WAN CHIH CHÊN
"A gem among rare trinkets
of a joyful reign"

5.—SYMBOLS AND OTHER PICTORIAL MARKS

The Chinese have a special fancy for devices, and use them in conventional groups for the decoration of porcelain as well as, singly, as marks. They may be conveniently arranged in five sub-divisions:

(*a.*) Symbols of ancient Chinese lore. The eight trigrams of divination (*pa kua*), and the dualistic *yin-yang* symbol. The eight musical instruments (*pa yin*). The twelve ornaments (*shih-êrh chang*) embroidered on sacrificial robes.

(*b.*) Buddhist Symbols.—The eight emblems of happy augury (*pa chi hsiang*). The seven paraphernalia (*ch'i pao*) of a chakravartin, or universal sovereign.

(*c.*) Taoist Symbols.—The eight attributes (*pa an hsien*) of the immortal genii, *viz.*, the *fan* with which Chung-li Ch'üan revives the souls of the dead; the *sword* of supernatural power wielded by Lü Tung-pin; the magic *pilgrim's-gourd* of Li T'ieh-kuai; the *castanets* of Ts'ao Kuo-ch'iu; the *basket of flowers* carried by Lan Ts'ai-ho; the *bamboo tube and rods* of Chang Kuo; the *flute* of Han Hsiang Tzŭ; the *lotus-flower* of Ho Hsien Ku. A multitude of emblems of longevity, the *summum bonum* of the Taoist, such as the deer, tortoise and stork; the hare, pounding the *elixir vitæ* in the moon; the pine, bamboo, and prunus;

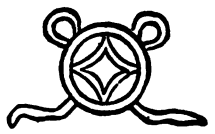
the peach as the "fruit of life," and the sacred magic fungus (*Polyporus lucidas*), etc.

(*d.*) The hundred antiques (*po ku*), including the eight precious objects (*pa pao*), and the four fine arts—music, chess, calligraphy, and painting (*ch'in ch'i shu hua*).

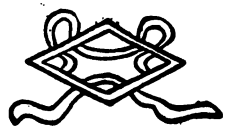
(*e.*) Devices intended to be read in "Rebus" fashion (see below). Two sets of eight which have just been referred to follow in due order.

PA PAO.—THE EIGHT PRECIOUS THINGS

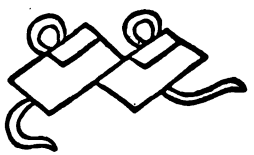
CHU
A Jewel



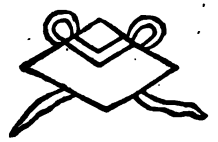
CH'IEN
A "cash"



FANG-SHÊNG
A Lozenge, symbol of victory

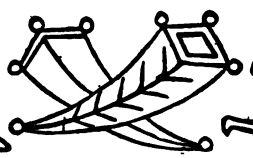


SHU
A Pair of Books

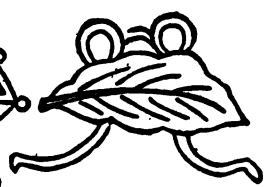


HUA
A Painting

CH'ING
A Hanging Musical Stone of Jade



CHÜEH
A Pair of Rhinoceros-horn Cups



AI-YEH
An Artemisia Leaf

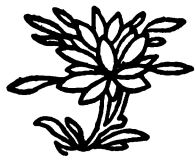
PA CHI-HSIANG.—THE EIGHT BUDDHIST EMBLEMS OF HAPPY AUGURY

LUN
Wheel, enveloped in flames

LO
A Conch-Shell

SAN
State Umbrella

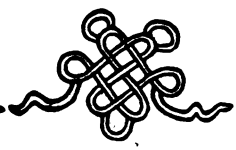
KAI
Canopy



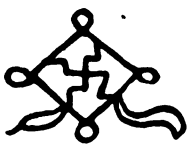
HUA
Lotus Flower

P'ING
Vase

YÜ
A Pair of Fish



CHANG
"Entrails." An Endless Knot

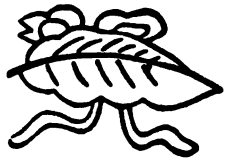


The *Swastika* Symbol inclosed in a lozenge, with fillets

TING
Four-legged Incense Burner

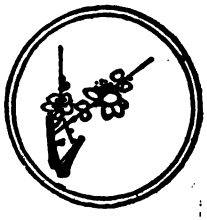
FU
One of the 12 ancient embroidery ornaments

LIEN HUA
"Lotus Blossom"



CHIAO YEH
A "palm-leaf" with fillets

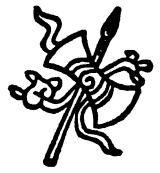
LING CHIH
The "sacred fungus".



MEI HUA
A sprig of prunus within a double ring

T'U
The "hare" of mythology

FU SHOU SHANG CH'ÜAN
A bat and two peaches. A "rebus" reading "Happiness and longevity both complete!".



PI TING JU I
A brush-pencil, a cake of ink, and a jade sceptre. A "rebus" reading "May it be fixed as you wish!".

6.—POTTERS' MARKS

Potters' marks are comparatively rare in China, although very common in Japan. The first of the three which follow is taken from an archaic crackle vase of grayish tone decorated with colored glazes of the Ming period: it is read in inverse fashion from left to right. The next two are marks stamped in the dark brown paste of characteristic *flambé* vases of Kuang-yao pot-

tery, which are sometimes from their archaic aspect mistaken for productions of the Sung dynasty: the marks record the names of two potters, probably brothers, who are said to have lived early in the eighteenth century.

The last potter's mark* is taken from an eggshell tea-cup in the collection, and gives the name and birthplace of the artist, Yü-fêng, being the ancient name of the modern city of K'un-shan, Hsien, in the province of Kiang-su. His studio name is inscribed on the accompanying saucer, being Yu Chai, or "Quiet Pavilion" (see above, p. lxvi).

WU CHÊN HSIEN YAO
"Pottery of Wu Chên-hsien"

KO MING HSIANG CHIH
"Made by Ko Ming-hsiang"

KO YUAN HSING CHIH
"Made by Ko Yuan-hsiang"

YÜ FÊNG YANG LIN
"Yang Lin of Yü-fêng"

The seals and marks given above are generally inscribed underneath the feet of the pieces. There is another series often attached to inscriptions, forming part of the decoration on the body of the vase, these

*Cf. *Burlington Magazine* August and September, 1906.

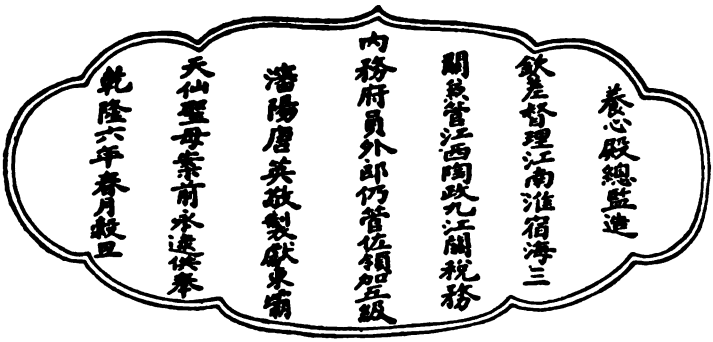
inscriptions being usually tags of verse on the subject illustrated, or perhaps the signature and date of the artist who has painted the scene. For example, the decorator of the vase (No. 865) of the highest quality painted with transparent enamels of great beauty dates his work:—"A fortunate day in the *shang-huan* decade of a summer month in the cyclical year *hsin mao*," which would correspond to A.D. 1711 of our calendar, as it is certainly a production of the K'ang-hsi period. The superb eggshell vases, Nos. 464, 465, which have been correctly referred to the reign of Yung-chêng, are inscribed with the date, locality, and studio name of the artist, who worked, he tells us, at the Chin Shui T'ing, or "Water-side Arbour," by the Pearl River, in the cyclical year *chi yu*, *i.e.*, A.D. 1729.

The next inscription occurs on the inside of a rose-backed eggshell plate in the collection which has been illustrated in the article of the *Burlington Magazine*, just cited. It reads "A Ling Nan (Canton) painting," with the studio name of the artist attached. This artist's signature is known from other sources, and his date may be gathered from the inscription on a saucer of similar style, etched by Jules Jacquemart, for his brother's *Histoire de la Porcelaine* (Pl. VIII, Fig. 3), which is headed the cyclical year *Chia Ch'ên*, *i.e.*, A.D. 1724, the second year of the reign of the emperor Yung-chêng.

LING NAN HUI CHÊ
"A Canton Painting"
(Signed) *Tai Shih*
"White Rock
(Studio)".

The last inscription for which we have room is also written, within a foliated panel, in the midst of the blue and white decoration. It is remarkable for its length, as well as for its intrinsic interest, and is taken from a pair of portly blue and white pricket candlesticks, two and a third feet high, in my own possession, part of a *wu kung* altar set, which was specially

made in 1741 as an *ex voto* offering for a Taoist temple near Peking by T'ang Ying, the celebrated director of the imperial porcelain manufactory at Ching-tê-chên.



"Reverently made by T'ang Ying of Shên-yang, a Junior Secretary of the Imperial Household, and Captain of the Banner, promoted five honorary grades, Chief Superintendent of Works in the palace Yang Hsin Tien, Imperial Commissioner in charge of the three Customs stations of Huai, Su, and Hai, in the province of Kiangnan, also Director of the Porcelain Manufactory, and Commissioner of Customs at Kiu Kiang, in the province of Kiangsi; and presented by him to the Temple of the Holy Mother of the God of Heaven at Tungpa, to remain there through time everlasting for offering sacrifices before the altar; on a fortunate day in the spring of the sixth year of the Emperor Ch'ien-lung."

S. W. B.

Ravensholt, Harrow-on-the-Hill,
20 November, 1906

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CATALOGUE

CATALOGUE

CASE A

1, 2. TWO CLUB-SHAPED VASES. With foliated white reserves containing five-colored decoration of flowers, blossoms, etc., in the style acquired in China by Kakiyemon, the Japanese potter, and followed in European porcelain since the beginning of the seventeenth century.
K'ang-hsi (1662–1722). Height 9 inches.

3, 4. TWO FLASK-SHAPED VASES with expanding cylindrical necks. With reserves containing five-colored floral decoration in brilliant transparent enamels.
K'ang-hsi (1662–1722). Height 10⅛ inches.

5, 6. TWO BOTTLES with bulbous necks. With reserves containing five-colored decoration of flowers, blossoms, etc.
K'ang-hsi (1662–1722). Height 9 inches.

7 to 12. GARNITURE OF SIX POWDER-BLUE VASES, four cylindrical, club-shaped, and two ovoid with Mandarin covers. With reserves containing landscapes, arrangements of flowers, plants, birds,

insects, household ornaments, and figures, all drawn with great delicacy and skill, and in the same enamel which is used for the ground. In all these powder-blue vases the blue is of the finest cobalt known in the early K'ang-hsi period, when the industry was revived at Ching-tê-chên under the Tartar dynasty. The name powder-blue is derived from the powdered or spotted quality of the ground, which is produced by blowing the liquid color on by means of a bamboo tube, or primitive atomizer, the white reserves being obtained by pieces of paper cut in the desired shape and pasted on the body. The paste is a fine, pure, dense white porcelain.

K'ang-hsi (1662–1722). Height 18 and 16 inches.

(PLATE II)

13 to 18. SIX TRIPLE GOURDS with trumpet mouths. With reserves of various shapes containing decorations in five-colored transparent enamels of flowers, plants, blossoms, household ornaments, etc., on a powder-blue ground overlaid with gold diaper ornament.

K'ang-hsi (1662–1722). Height 10 and 8¾ inches.

19, 20. TWO CLUB-SHAPED VASES. Fine white porcelain; reserves containing beautifully drawn decoration in brilliant cobalt.

K'ang-hsi (1662–1722). Height 9¾ inches.

CASE B

1 to 4. GARNITURE OF FOUR CYLINDRICAL VASES with flaring mouths. Decoration of horizontal bands of various ornament in brilliant cobalt.

Height 11½ inches.

5 to 8. FOUR HAWTHORN VASES OR GINGER-JARS, of which the one with a wooden cap is known as the Blenheim vase, having come from the Marlborough collection. The ground of each is of the deepest and most brilliant cobalt, broken up into an arbitrary pattern known as "cracked ice," upon which is picked out in the pure white of the glazed surface a graceful decoration of so-called hawthorn blossoms, being actually the flower of the *mei* or winter-blooming plum-tree.
K'ang-hsi (1662–1722). Height 10 inches.
(PLATE XI)

9 to 12. FOUR OVOID JARS with caps. Fine white porcelain with a decoration in brilliant cobalt of linked medallions and bands of ornament.
K'ang-hsi (1662–1722). Height 6½ inches.

13 to 16. FOUR SPHERICAL BOTTLES with cylindrical necks. With a decoration in brilliant cobalt. These are copies made in China of a piece of Delft which in its turn had been modelled after a Chinese original, but with a distinctly Dutch quality in the execution. The fidelity of the Chinese artist's copy is unimpeachable. On the foot is an enigmatical mark resembling a misshapen D or G, and which has been conjectured to be a copy of a mark on the Dutch original. The late Philippe Sichel, a great authority, claimed that the mark was a D, and stood for Delft. The paste is of fine quality, and dense and heavy.
K'ang-hsi (1662–1722). Height 8 and 7¼ inches.
(PLATE VIII)

17, 18. TWO BOTTLES with sloping shoulders and slender, flaring necks. Intricate and delicately drawn decoration of floral ornament in cobalt.
K'ang-hsi (1662–1722). Height 7½ inches.

CASE C

1 to 4. FOUR LARGE BOTTLES with tall, wide necks. A closely woven decoration of chrysanthemum-pattern in dark, lustrous cobalt on a brilliant white ground.
K'ang-hsi (1662–1722). Height 17 inches.
(PLATE IX)

5 to 7. THREE COVERED BOWLS. With groups in high relief in biscuit (formerly painted and gilt) of the *Pa Hsien* or eight Immortals. Decoration in blue of landscapes with figures and floral ornament. Early sixteenth century; probably reign of Chia-ching (1522–1566). Diameter 6 inches.
(PLATE XVI)

8. SMALL BOWL with contracted rim. Decoration of floral ornament in brilliant blue.
K'ang-hsi (1662–1722). Diameter 4¾ inches.

9, 10. TWO CYLINDRICAL VASES, semi-egg-shell, with wide, flaring lips. Two large reserves, with borders in relief, supported upon a geometrical or fish-roe ground, drawn in black underneath the blue, and thickly sprinkled with butterflies and flowers modelled in low relief in the brilliant white paste. In the reserves are alternately an elaborately drawn landscape and the figure of one of the immortals, Lan Ts'ai-ho, bearing a lotus in one hand, and standing upon her frail tree-trunk bark, which floats upon the stream or among the clouds.
Ch'ien-lung (1736–1795). Height 14½ inches.

11. OVOID VASE, semi-egg-shell, with wide mouth and short neck. Two large reserves with borders in relief, supported upon a geometrical or fish-roe ground,

thickly sprinkled with butterflies and floral ornament modelled in low relief in the brilliant white paste; the ground drawn in black underneath the blue. *Shou* marks and floral ornament on the top. The reserves are decorated with landscapes.
Ch'ien-lung (1736–1795). Height 15½ inches.

12. QUADRILATERAL VASE, with cylindrical foot, dome-shaped top, and rectangular modelled bars in relief on the sides. The ground decorated with a closely woven chrysanthemum-pattern drawn in black upon the biscuit and submerged in blue underneath the glaze.
Ch'ien-lung (1736–1795). Height 14⅛ inches.

12A. BOWL. A tazza-shaped blue and white bowl decorated in Lamaistic style with conventional floral sprays and tasselled strings of beads. In the intervals of the floral decoration an eight-worded formula or spell, of Buddhist origin is written in debased Sanskrit characters. Bowls of this form called *pa wan*, "handled bowl," are used for offerings of shewbread and fruit on the altar.

Under the foot is a seal mark of six characters in a horizontal line reading: *Ta Ch'ing Ch'ien-lung nien chih.* (Made in the reign of Ch'ien lung [A. D. 1736–1795] of the Great Ch'ing [dynasty].) Diameter 5 inches.

13, 14. TWO BOTTLES with tall, slender necks. Decoration of dragons with fire-emblems and floral ornament in brilliant blue.
K'ang-hsi (1662–1722). Height 9 inches.

15, 16. TWO CYLINDRICAL VASES with covers. Decoration of chrysanthemum-pattern in brilliant deep blue.

Mark: A leaf of artemisia with ribbon.
K'ang-hsi (1662–1722). Height 7¾ inches.
(PLATE X)

17, 18. TWO DOUBLE BOTTLES with twisted necks. Decoration of plants, flowers, and leafage in brilliant blue.
K'ang-hsi (1662–1722). Height 8 inches.

CASE D

1. LARGE BEAKER VASE. Decorated in brilliant enamel colors and gold of the K'ang-hsi period with a Taoist scene, "the immortal genii worshipping the god of longevity" (*Chu Hsien Ching Shou*).

The god of longevity is seen above, seated on a crane flying through the clouds, attended by an acolyte holding his staff with scroll and gourd tied to it. The group standing on his right hand include the star god of happiness, with an open scroll inscribed *Fu* in gold, and the star god of rank, with *Lu* brocaded on his robes, both attended by acolytes. The motley group of worshippers gathered round the sides of the vase, to be recognized by their attributes, include most of the members of the Taoist pantheon. Two gigantic pines spread across from the background to over-shadow the scene with foliage of shaded greens. *Mark:* (fictitious) *Ta Ming Ch'êng-hua nien chih,* encircled by a double ring.
K'ang-hsi (1662–1722). Height 27 inches.

2. HEXAGONAL ARROW-RECEPTACLE AND STAND. Decorated with floral sprays in the midst of which project the typical forms of two lizard-like dragons (*chih-lung*) with branches of sacred fungus in their mouths, worked in salient relief on the sides of the

vase. The panels reserved in the floral grounds are filled with figures from Taoist mythology and literary history, which are enumerated in order in the inscription of verse in the three upper panels. The panels give pictures of Tung-Fang So riding the clouds, carrying on his shoulder the branch of peaches which he has stolen from the tree of life in paradise; Li T'ai-po, the celebrated poet, reclining beside his wine jar; the scholar watching a pair of butterflies; the woodman of Chinese story; besides pictures of ladies, playing boys with symbols, storks and pines, flowers and birds, a landscape with the usual two aged pilgrims, etc. The lowest six panels contain the eight genii (*Pa Hsien*), arranged so as to be framed in niches formed by the open sides of the pedestal. The inscriptions have fanciful seals attached, of which *Shan* (the hills are everlasting) is one.

K'ang-hsi (1662–1722). Height 30 inches.

(PLATE XIX)

3. TALL CYLINDRICAL VASE with short neck and spreading lip. The battle scene painted on this magnificent K'ang-hsi vase is difficult to identify. A walled city is being assaulted and defended by a sortie of armed horsemen, directed by a generalissimo of three armies who is standing with his staff on the city wall with a state umbrella held over his head. The attacking force is under the command of a magician riding on a lion, who is conjuring a flock of birds from the blazon of his shield, and has tigers and gigantic wolves under his command, and a savage brandishing two clubs, but who, in spite of this motley array, is being driven back by the imperial troops. The shoulder of the vase is decorated with a brocaded band interrupted by panels filled with birds and flowers. The neck is painted with Taoist genii crossing the cosmic sea on whelk and tortoise, among whom Liu

Han, with his familiar three-legged toad, is conspicuous.
Mark: A double ring pencilled in blue.
K'ang-hsi (1662–1722). Height 29½ inches.

4. INVERTED PEAR-SHAPED VASE with beaker neck, spreading lip and base. On opposite sides of the body two Imperial yellow-breasted phœnixes, with purple and green wings and red crests, stand on green rocks, from behind which spring red, buff, and rose-colored peonies with green and purple leaves, and red and pink peach trees in whose branches, which cover the neck, are yellow finches with purple wings. Painted in brilliant enamel colors on fine translucent white porcelain, and probably originally destined for a ground-work in black enamel.
Mark: Ta Ming Ch'êng-hua nien chih (Made in the reign of Chêng-hua of the great Ming dynasty).
[1465–1487—apocryphal.]
K'ang-hsi (1662–1722). Height 28 inches.
(PLATE XVIII)

5, 6. TWO LARGE ARMORIAL PLATES. Fine white porcelain with brilliant decoration in five color enamels of late seventeenth or early eighteenth century. Made in China to fill an order from Holland, and carrying the armorial bearings of BRABANT.
K'ang-hsi (1662–1722). Diameter 16½ and 14 inches.

7. LARGE BEAKER, with decoration of peonies and pheasants amid rocks and flowers. Tessellated pattern about the shoulder, and on the neck a design of asters and other flowers.
Ch'ien-lung (1736–1795). Height 30 inches.

CASE E

1, 2. TWO CHIMÆRAS OR LIONS. Decoration

in five-color enamels, with bases in geometrical diaper and other ornament.
K'ang-hsi (1662–1722). Height 14 inches.

3, 4. TWO CYLINDRICAL VASES. Horizontal bands of red and green with various floral and other ornament.
K'ang-hsi (1662–1722). Height 10¾ inches.

5. STATUETTE OF KUAN YIN. Seated on a lotus, bearing a *ju-i* sceptre and vase, and supported on a hexagonal stand. Rich five-color decoration with reserves containing various ornament.
K'ang-hsi (1662–1722). Height 16 inches.
(PLATE XXXV)

6, 7. TWO PHEASANTS. Rich and elaborate decoration of plumage in polychrome and gold.
Ch'ien-lung (1736–1795). Height 19 inches.
(PLATE XXXVIII)

8. LU-HSING, THE GOD OF RANK: SEATED. His yellow robe with green cape, is decorated with flying cranes, nebulæ, circular medallions containing flowers, and bordered with foaming sea-waves; in his left hand he holds a rose-colored *ju-i* sceptre. His hat is divided vertically into sections of rose, yellow, and green, and decorated in front with a row of conventional lotus leaves.
K'ang-hsi (1662–1722). Height 15½ inches.
(PLATE XXXVII)

9. DUTCH GALLIOT UNDER SAIL. Five-color decoration.
K'ang-hsi (1662–1722). Length 9½ inches.
(PLATE XXXII)

10, 11. TWO MANDARIN DUCKS.
K'ang-hsi (1662–1722). Height 11½ inches.
(PLATE XXXIV)

12. FU-HSING, THE GOD OF HAPPINESS: STANDING. On his right arm he carries a boy; the skirt of his green and yellow robe is embroidered with water-dragons in circles, birds, and prunus blossoms; on the waist are dragons and nebulæ; his hat is green with a yellow *ju-i* head decoration.
K'ang-hsi (1662–1722). Height 17 inches.
(PLATE XXXVII)

13. WINE POT IN THE FORM OF THE CHARACTER FU. Five-color decoration of animals, birds, flowers, etc.
K'ang-hsi (1662–1722). Height 10 inches.
(PLATE XXXIX)

14. WINE-POT IN THE FORM OF THE CHARACTER SHOU. Green and yellow diaper with reserves showing Taoist worthies, the spout and handle yellow and black wound bamboo.
K'ang-hsi (1662–1722). Height 8¾ inches.
(PLATE XXXIX)

15. LARGE PLATE. Similar to No. 6, Case D, but with arms of Overysel.

16. LARGE PLATE. Elaborate decoration in eight reserves, with a floral centre.
K'ang-hsi (1662–1722). Diameter 22 inches.

17. WINE POT IN THE FORM OF THE CHAR-

ACTER SHOU. Decoration in deep green and black with drawing of Shou Lao.
K'ang-hsi (1662–1722). Height 8¾ inches.
(PLATE XXXIII)

18, 19. TWO COCKS. Crimson crests, white bodies, and brilliant plumage on the wings, neck and tail. Standing on aubergine rock. Much copied at Dresden about the middle of the eighteenth century.
K'ang-hsi (1662–1722). Height 13 inches.

20. WINE-POT, with cover. Rich five-color decoration, with green medallions superposed upon a *Shou* character in black.
K'ang-hsi (1662–1722). Height 14½ inches.
(PLATE XLVI)

CASE F

1, 2. TWO HEXAGONAL LANTERNS. Egg-shell porcelain, crenelated at top and bottom, the reticulated sides supporting medallions, and the whole invested with a rich and elaborate decoration of polychrome ornament. The medallions or reserves contain beautifully painted designs of figures.
Ch'ien-lung (1736–1795). Height 13½ inches.
(PLATE XLIV)

3. HEXAGONAL LANTERN. Egg-shell porcelain with delicately reticulated panels supporting medallions which are decorated with figure subjects. Polychromatic borders of fine diaper ornament with red chrysanthemums.
Ch'ien-lung (1736–1795). Height 12 inches.
(PLATE XLIV)

4, 5. TWO OVOID VASES with covers. The Taoist divinity figured on these two vases is Hua-Hsien, the goddess of flowers, who carries a basket of flowers on the handle of a hoe, and is accompanied by a female attendant with a vase of flowers and a boy with books, while two storks follow behind. The same personage, by the way, seems to be represented on the semi-egg-shell ovoid vase (No. 11) in Case C, traveling through the cosmic sea in a rustic boat, although perhaps Hsi Wang Mu is intended in this case.
Seal mark of Chi'en-lung (1736–1795).
Height 10½ inches.

(PLATE XLIII)

6. WHITE EGG-SHELL BOWL with scalloped lip. In the disk inside is a *chouan* mark of the reign of Yung-lo (1403–1424), and modelled in the paste throughout, but visible only in direct sunlight, are beautifully drawn dragons disporting in the firmament amid cloud-forms and emblems. The paste is translucent and of exquisite fineness. (*See* introductory notes.) Diameter 8 inches.

7. ROSE-BACKED EIGHT-BORDERED SAUCER. Decoration: Two ladies and three children with vases, emblems, flowers and fruit. Eight reserves of lotus and peonies alternating with water dragons between bands of green.
Ch'ien-lung (1736–1795). Diameter 8¼ inches.

8, 9. TWO GLOBULAR BOTTLES. Two wide-necked bottle-shaped vases brilliantly decorated in shaded greens with red and gold and touches of black. The theme is again that of the fish persevering till it surmounts the rapids of the Yellow River at the Lung Mên, or Dragon Gate, and *ipso facto* becomes transformed into an aerial dragon. The fish, a red and gold carp,

is worked in high relief so as to seem to be leaping into space, and the dragons in pursuit of pearls are modelled around the neck of the vases in the same salient relief. Among the wave forms are bats and various creatures, together with blossoms, etc.
K'ang-hsi (1662–1722). Height 14 inches

10. SMALL BEAKER, with decoration of flowers, leafage and insects above, landscape and figures in the middle, and floral designs below, in *aubergine* on an imperial yellow ground.
Mark underneath: Six-character mark of Wan-li within a double ring.
Wan-li (1573–1619). Height 10¼ inches.

11. BLACK HAWTHORN CYLINDRICAL VASE with broad band at centre. Decoration in black hawthorn style, supporting red-bordered reserves of flowering plants, etc.
K'ang-hsi (1662–1722). Height 15½ inches.

12. WRITER'S WATER-CUP. Peach-bloom glaze.
Mark: Ta Ch'ing K'ang-hsi nien chih (Made in the reign of K'ang-hsi, of the great Ch'ing dynasty).
K'ang-hsi (1662–1722). Diameter 4 inches.

13 to 21. NINE ROSE-BACKED SEVEN-BORDERED PLATES. Egg-shell porcelain. In a rich border of seven distinct bands of decoration, a white leaf-shaped reserve shows in the centre a lady, in light rose jacket, yellow apron, a gold comb in her hair, pale-greenish skirt, and yellow-lined black scarf embroidered in gold, seated in a chair of which the fawn-colored back alone is visible above her left shoulder. She looks down at a bare-legged child in a rose coat, necklet, bracelets, and anklets of gold, who holds a gold *ju-i* sceptre in his left hand, and stands with his

right foot on her scarf; on the left another child in light-cobalt jacket and light-rose trousers peeps across her knee at the other and holds a rose lotus flower and green leaf in his right hand. Behind is a large jar tinted in blue and green, with white scrolls and dragons on the body, and beyond it another of brownish red cracked-ice pattern; behind all a pale yellow brown-spotted bamboo table with cobalt-tinted top on which to the right lie two boxes of books with rose and green tops and sides, and a brilliant ultramarine vase with pink and green scrolls, and a white gold-mounted fly-flap; and to the left a gold incense-burner, a purplish vase with two gold-eyed green peacock feathers and a branch of crimson coral and fungus. Outside the gold-grounded centre is a border of black-flowered lozenge on pale green; next, a gold-edged border of deep rose with water-dragons in pale greenish-blue interrupted by four oblong reserves with rounded and indented ends defined in gold and green, each with a lotus flower with scroll leaves in white on a cobalt ground Next is a narrow gold-edged border of delicate black scroll on *café-au-lait.* On the edge a gold-edged pattern of black Y on greenish-blue; next, black-flowered octagon and square pattern on rose, interrupted by four white oblong reserves, the rounded ends bordered with rose, each with a spray of rose camellia, chrysanthemum, peony, or rose camellia, with rose and yellow lotus; midway between these white reserves are four rounded jade-like reserves showing scroll water-dragons incised in the paste. Outside all a border of lotus flowers with scroll leaves in gold on white.

Ch'ien-lung (1736–1795). Diameter 8¼ inches.

(PLATE XXI)

22. RUBY-BACKED PLATE. Egg-shell porcelain. The centre is grounded with black Y-pattern

on deep green with a foliated octagonal white reserve each alternate ray being filled with a cobalt-blue-centred red plum flower with green and blue scroll leaves on a gold ground. Excepting for this filling-in of these rays, this plate is similar in design to the foregoing.
Ch'ien-lung (1736–1795). Diameter 8¼ inches.

23, 24. TWO EGGSHELL VASES, of ovoid form, with narrow neck and swelling lip. Decorated in brilliant enamel colors, with Chinese ladies in gay costume, holding flowers or fruit, and children playing—a family scene, with tables carrying vases, scroll-pictures, pots of flowers, in the background, and the usual details of a cultured interior in China.
Height 7⅝ inches, diameter 4½ inches.

25, 26. TWO SAUCER-SHAPED, ROSE-BACKED DISHES, similar to one in British Museum, which is labeled "Chinese Eggshell Porcelain Dish." Quails and rich borders. Presented by the Hon. Robert Meade, C.B., 1890.
Diameter 9 inches.

27, 28. TWO GLOBULAR BOTTLES. Fine white porcelain, with superbly drawn decoration of chrysanthemums in delicate transparent enamels.
Mark: Ta Ch'ing Yung-chêng nien chih (Made in the reign of Yung-chêng of the great Ch'ing dynasty).
Yung-chêng (1723–1735). Height 14 inches.
(PLATE LV)

CASE G

1. LARGE PLATE. Fine white porcelain. This is perhaps the most brilliantly decorated and attractive

dish in the collection. The broad band of floral brocade round the border studded with lotus blossoms, alternately white and red, has a wonderfully rich effect, broken, as it is, by foliated panels enclosing dainty pictures of birds, butterflies and grasshoppers. The central scene displays a Taoist divinity with a fly whisk in his hand and a sword slung across his back—presumably Lü Tung-pin—standing upon a bank of clouds, preceded by one of his myrmidons carrying a sleeping damsel on his back. On the right in an open pavillion filled with books stands a student in official dress, holding a lighted candle in his hand, as he gazes on the celestial apparition. The full moon is shining in the sky, a golden disk, beside the constellations of the "herdsman" and the "spinning damsel," suggestive of the reunion of lovers. See Mayer's *Chinese Reader's Manual*, No. 311 (p. 97). In another variation of this theme, often seen in ceramic art, the student is represented asleep in his library, with a scroll proceeding from his head and opening out to reveal, as in a dream, a similar vision, in which the myrmidon is perhaps figured with the head and wings of an eagle. *Mark:* A leaf of artemisia.
K'ang-hsi (1662–1722). Diameter 21 inches.
(PLATE LXVI)

2. LARGE PLATE. Intricate decoration of central panel surrounded by eight reserves containing various designs of flowers, birds, household objects, ornaments, etc. Exterior ornament of lotus flowers and arabesques.
K'ang-hsi (1662–1722). Diameter 24 inches.

3, 4. TWO PORCELAIN FIGURES, man and woman, made for exportation to Holland, the costumes copied from European engravings.
K'ang-hsi (1622–1722). Height 15 inches.

5. STATUETTE OF CHEOU-LAU, the god of longevity. Blue and white porcelain.
Wan-li (1573–1619). Height 20 inches.

6. STATUETTE OF A PRIEST, his green flowing robe covered with *Shou* and *Fu* characters.
K'ang-hsi (1662–1722). Height 18 inches.

7, 8. TWO PEAR-SHAPED VASES. Various objects depicted on a ground of pale transparent green, flowers and leaves on the neck above a band of red.
K'ang-hsi (1622–1722). Height 12¼ inches.

9, 10. TWO SAUCER-SHAPED PLATES, with rose-colored (*rouge d'or*) back, decorated inside with brilliant enamels and gilding. The decoration consists of bands of fine diaper of diverse design; green, pink, yellow, and turquoise-blue grounds, interrupted by formal flowers, enclosing a foliated medallion. The medallion contains a basket-work vase filled with sprays of peony, magnolia, orchids, and other flowers, and a dish of Buddha's-hand citrons. Inscribed *Ling nan hui che* (A Canton painting) and *Pai Shih* (White Rock Studio).

Diameter 6¼ inches.

11 to 14. FOUR SAUCER-PLATES, with rose (*rouge d'or*) back, decorated inside with a pair of cocks in a garden beside a rockery covered with peonies and other flowers.

Mark underneath: A felicitous couplet—*Kung ming fu kuei Hung fu ch'i t'ien*—flanked by outlines of dragons.

Diameter 6¼ inches.

15 to 16. PAIR OF CUPS AND SAUCERS. The cups decorated inside with a band of pink diaper enclosing formal flowers of design identical with that of

No. 2, and a single orchid bloom in the bottom of the cup; outside with delicately diapered grounds interrupted by three circular panels filled with separate sprays of peonies, roses and chrysanthemums. The saucers decorated inside with similar grounds of yellow diaper and green basket-work, studded with pink phœnix rosettes, and enclosing three circular panels filled with sprays of peony and narcissus, rose and lily, chrysanthemum and aster.
Height of cups, 1½ inches. Diameter 2⅝ inches.
Diameter of saucers, 4 inches.

17. BLACK HAWTHORN VASE WITH CAP. Decoration of peonies and leafage upon brilliant black ground.
K'ang-hsi (1662–1722). Height 16 inches.

18. BLACK HAWTHORN VASE. Decoration of peonies, almond-blossoms and various leafage, with pheasant, insects and green rocks upon a brilliant black ground.
K'ang-hsi (1662–1722). Height 15 inches.

CASE H

1 to 9. NINE FIGURES: mythological personages.
K'ang-hsi (1622–1722).

10. HEXAGONAL VASE for spills, each panel in pentagonal perforations, with circular reserves bearing floral decorations.
K'ang-hsi (1662–1722). Height 6 inches.

11, 12. TWO DOGS FU, with elaborate stands and five-color decorations.
K'ang-hsi (1662–1722). Height 25 inches.

13, 14. TWO CYLINDRICAL VASES, with spreading lips in ormolu rims and stands of ormolu; style of Louis XVI, covered with floral scrolls in white on a vermilion ground, with arabesques in borders and palmations on shoulders and bases, in brilliant red, blue, and green enamels.
K'ang-hsi (1662–1722). Height 21 inches.

15, 16. TWO DOGS FU.
K'ang-hsi (1662–1722). Height 19 inches.

17. VASE, with a long, tapering neck and decoration in five colors of flowers and various leafage; probably made for Persia, and used to sprinkle rose-water.
K'ang-hsi (1662–1722). Height 12 inches.

CASE I

1. CORNET. Turquoise blue palmations and incised decorations in the paste.
Ch'ien-lung (1736–1795). Height 8½ inches.

2. BOTTLE. White porcelain invested with a brilliant glaze of mirror-black which, on close examination, reveals the "ghost" of an elaborate decoration originally applied in gold, but now vanished.
K'ang-hsi (1662–1722). Height 9¾ inches.

3. BOTTLE invested with a fine *aubergine* glaze.
K'ang-hsi (1662–1722). Height 9¾ inches.

4, 5. TWO IMPERIAL YELLOW GALLIPOTS. Fine white porcelain invested with pale yellow transparent glaze.
K'ang-hsi (1662–1722). Height 9½ inches.

6. GLOBULAR BOTTLE. Pale turquoise glaze.
Ch'ien-lung (1736–1795). Height 11½ inches.

7. GALLIPOT. Fine white porcelain invested with pale celadon glaze, through which is seen a floral decoration in low relief beautifully modelled and drawn.
Yung-chêng (1723–1735). Height 6 inches.

8. GLOBULAR BOTTLE invested with pale apple-green glaze.
K'ang-hsi (1622–1722). Height 6½ inches.

9. SMALL BOTTLE with long neck. Dense white porcelain, invested with pale lavender glaze.
Yung-chêng (1723–1735). Height 8¾ inches.

10. GLOBULAR BOTTLE. Mustard-yellow crackle.
Yung-chêng (1723–1735). Height 6 inches.

11. GLOBULAR BOTTLE invested with a glaze of copper-red over which there has been fired a glaze of dark blue, producing a deep purple effect.
Mark underneath: Ta Ming Hsüan-tê nien chih (1426–1435) [apocryphal].
K'ang-hsi (1662–1722). Height 7½ inches.

12. GLOBULAR BOTTLE with a wide neck. Celadon glaze.
K'ang-hsi (1622–1722). Height 8½ inches.

13. OVOID VASE. Glaze of a pale lavender.
Mark underneath: Ta Ching Yung-chêng nien chih.
Yung-chêng (1723–1735). Height 5¾ inches.

14. RED AND BLACK HAWTHORN VASE, in which the prunus flower appears as red. The decora-

tion is of great brilliancy and distinction throughout, the black enamel being superposed on a green ground which is reserved in various parts of the design, as in the rocks, leafage, and branches. Spray of red prunus on the foot.
K'ang-hsi (1662–1722). Height 28½ inches.
(PLATE LIV)

15. BLACK HAWTHORN VASE. Brilliant decoration of white *mei* flowers throughout, with birds singing among the branches, the rich black enamel superposed on a green ground.
K'ang-hsi (1662–1722). Height 27½ inches.
(PLATE LIII)

16. BLACK HAWTHORN BEAKER VASE. Elaborately decorated with white flowered prunus, with rosy-red limbs and deep green leaves, springing from rocks of varying green, red, and bright purple-blue; above are small birds; the whole in brilliant enamels on black.
K'ang-hsi (1662–1722). Height 27¾ inches.
(PLATE XLVIII)

17. GREEN HAWTHORN BEAKER. A large prunus-tree with purple branches and white blossoms with yellow centres shoots from behind red and deep-green colored rocks, beyond which grow yellow peonies, and spreads around the vase and neck. Small black and yellow birds are perched in the branches. The ground is a light, dull green.
K'ang-hsi (1662–1722). Height 27 inches.

CASE J

1 to 3. THREE BOWLS, semi-eggshell. Three remarkable bowls of K'ang-hsi *famille verte* style, painted

with characteristic enamels inside as well as outside. One pair enamelled black outside with reserve medallions containing sprays of flowers, is marked underneath with the seal character *ch'ing* (pure), encircled by a double ring.

The other bowl of fine quality, decorated *outside* with orchids and chrysanthemums in peach and leaf-shaped panels, reserved in the black ground *inside* with sprays of peonies in green and pale purple relieved by a yellow ground, is marked underneath with the seal character *fu* (happiness), within a double ring.
K'ang-hsi (1662–1722). Diameter 7¾ inches.

4. GREEN BOWL. Pale sea-green glaze supporting sprays of magnolia, chrysanthemum, etc.
K'ang-hsi (1662–1722). Diameter 7¾ inches.

5. BEAKER. Pale yellow glaze with flowering prunus, etc.
K'ang-hsi (1662–1722). Height 10¼ inches.
(PLATE LXIII)

6, 7. TWO GREEN PARROTS on variegated rocks. One has a white breast dotted with black, and a white bill. The other's breast is streaked and his bill is red.
K'ang-hsi (1662–1722). Height 8¾ inches.

8, 9. TWO BOWLS. Light *café-au-lait* glaze supporting four-clawed dragons alternating with phœnixes in pink, green, and red, surrounded by nebulæ and fire-emblems.
Mark: Ta Ming Ch'êng-hua nien chih (Made in the reign of Ch'êng-hua of the great Ming dynasty). [1465–1487—apocryphal.]
K'ang-hsi (1662–1722). Diameter 8¾ inches.

10. QUADRILATERAL VASE OR ARROW-STAND in square porcelain socket. The ground is

black diaper on pink, with red chrysanthemums and scroll-leaves, interrupted by six white reserves, on front and back, and four on sides, containing emblems, landscapes, birds, and flowers, between which, in high relief, golden lizards crawl among brilliant red *ling-chih* with pale green stalks. Round the top is a red trellis border with three flower petals at each corner.

Round the top of the stand runs a black star border on deep green, interrupted in centres and at each corner by red *ju-i* heads; below is a gold line and a border of pointed ovals in red on white, and a yellow enamelled key-pattern in relief. Surrounding the sides and base of the pierced panel are blue lotus flowers on red or green brocaded ground edged with black, and having black *ju-i* heads at the corners. Twenty greenish-blue *ju-i* heads in relief on a pink speckled ground surround the base, with red prunus flowers and green leaves, and black *ju-i* head corners below.

K'ang-hsi (1662–1722). Height 12½ inches.

11. QUADRILATERAL VASE with flaring neck and base. On two sides are inscriptions in verse, and elsewhere various landscapes on a yellow ground. This rare quadrilateral vase decorated with the same class of enamels as the three bowls 1, 2, 3, has the same seal mark *ch'ing*, attached to the inscription, leading to the inference that it may have been the work of the same hands as the bowls.

K'ang-hsi (1662–1722). Height 14 inches.

(PLATE LXII)

12, 13. TWO WINE-POTS with bulbous bodies, tapering necks, and bell covers. White porcelain, divided vertically into panels enclosing flowers in delicate enamel colors.

K'ang-hsi (1662–1722). Height 9½ inches.

14. WINE-POT with bulbous body, quadrilateral neck, and phœnix-head spout. White porcelain, divided into panels of floral and geometric decoration in delicate colors.
K'ang-hsi (1662–1722). Height 10¼ inches.

15. GLOBULAR BOTTLE with narrow cylindrical neck. White porcelain, chrysanthemum scrolls in brilliant enamel colors. Similar in origin to the blue and white pieces, Nos. 13 to 16, in Case B, and bearing the same mark.
K'ang-hsi (1662–1722). Height 9½ inches.

16. GREEN VASE with dragon handles. Brilliant iridescent green glaze. An elaborate design of dragons, birds, and flowers is incised in the paste under the glaze, and appears like gold when seen in sunlight. This is one of the rarest and finest examples known. It is a Ming piece, and bears underneath the lip, in a white reserve, the mark written horizontally in blue. *Mark: Ta Ming Wan-li nien chih* (Made in the reign of Wan-li of the great Ming dynasty). [1573–1619.]
Height 14¾ inches.
(PLATE LXI)

17 to 19. THREE TRIPLE GOURDS. Chrysanthemum scroll in white reserve on a ground of brilliant green enamel; on No. 19 the design is in gold.
K'ang-hsi (1662–1722). Height 11½ and 10½ inches.
(PLATE LX)

20. SEATED FIGURE. In a robe decorated with hexagons of yellow with alternate black stars and dots.
K'ang-hsi (1662–1722). Height 7¾ inches.

21, 22. TWO OCTAGONAL WINE CUPS. White porcelain, the eight panels decorated with flowers,

birds, and butterflies in bright transparent enamels.
K'ang-hsi (1662–1722). Height 4¾ inches.

23, 24. TWO GLOBULAR BOTTLES with bulbous necks. White porcelain. Palmations and bands of floral ornament in bright enamel colors.
K'ang-hsi (1662–1722). Height 9 inches.

25, 26. TWO CUBICAL BOXES, covered with black diamond-work on a deep green ground, interrupted by wave-edged diamond medallions, with a yellow fish on a purple ground. On tops of the lids are purple and yellow fishes, shells and a fan on a deep-green background.
K'ang-hsi (1662–1722). Height 3 inches.

27, 28. TWO TRIPLE GOURD BOTTLES. White porcelain. Beautifully drawn sprays of flowers, *ju-i* heads and bands of floral design in brilliant enamels.
K'ang-hsi (1662–1722). Height 7½ inches.

29. YELLOW OVOID VASE. With five-colored decoration of boldly drawn flowering plants.
Mark: Ch'êng-hua nien chih (Made in the reign of Ch'êng-hua). [1465–1487—apocryphal.]
K'ang-hsi (1662–1722). Height 10¾ inches.
(PLATE LXIII)

30. SEATED FIGURE. Clad in a green robe decorated with yellow circular medallions containing blue and green flowers. A band of bright blue encircles his neck and disappears under the right arm. The cloak is of red with scroll-work and lotus flowers in white reserve.
K'ang-hsi (1662–1722). Height 7½ inches.

31. OVOID VASE. Decoration of flowers and leaf-

age, with pheasants in green and *aubergine* on a yellow ground. Green palmations on the neck and foot. A *swastika* on the square underneath.
K'ang-hsi (1662–1722). Height 10½ inches.

32. QUADRILATERAL VASE with chi'lin handles. Ground of green diaper pattern, with yellow reserves containing water-lizards.
K'ang-hsi (1662–1722). Height 14 inches.

CASE K

1, 2. TWO FEMALE FIGURES with stands. Polychrome decoration of elaborate flower motive with gold. The stands octagonal with panels perforated in rectagonal *swastika* pattern.
K'ang-hsi (1662–1722). Height 38 inches.

3. LARGE VASE of hexagonal and globular section, the latter in panels with alternate dragons and phœnixes disporting among cloud forms above a palmated border. A typical specimen of the polychrome style of the reign of Wan-li of the Ming dynasty which is known to the Chinese as *Wan-li wu ts'ai*, literally, "five-color Wan-li." The mark of the period is written in a small horizontal panel under the lip of the vase.
Wan-li (1573–1619). Height 34 inches.

4. QUADRILATERAL VASE with chimæra handles. Varied decoration of flowers and leafage alternating with flower vases and other objects of domestic use and adornment upon a pale yellow ground.
K'ang-hsi (1662–1722). Height 20 inches.

5. WINE VESSEL. Floral decoration with reserves containing two dogs. Fu contending for a ball.
K'ang-hsi (1662–1722). Height 12½ inches.

6. LARGE VASE. A magnificent K'ang-hsi vase of Taoist character, with the figures and other details boldly marked in high relief in the paste, and brilliantly painted with the richest palette of the *famille verte*, in combination with gold, so as to stand out with vivid distinction and force. The principal figure is Shou Lao, the god of longevity, mounted on a deer, with a stork flying over his head, and acolytes in attendance. On the opposite side of the vase is Hsi Wang Mu, the "Queen Mother of the West," riding on a scroll of clouds, with an attendant carrying three peaches, and a deer bringing a branch of the sacred fungus in its mouth. Her consort, Tung Wang Kung, the "Sovereign Lord of the East," stands near with a roll of writing in his hand, preceded by his alter ego, Tung-fang So, carrying off the stolen fruit of life. Another man in attendance holds up a babe in a dish, a gift for some faithful devotee of the goddess. The *Pa Hsien*, (Eight Genii), and many other saintly hermits of the Taoist cult are grouped on the body of the vase, to be recognized by their varied attributes. On the neck we see *Wu Lao*, (the Five Old Ones), embodied spirits of the five planets, who are examining a scroll unrolled before them with the *yin yang* symbol of the powers of light and darkness painted on it.
K'ang-hsi (1662–1722). Height 30 inches.

7, 8. TWO LARGE VASES. Powder-blue. Cylindrical in form, with tall necks. Rich ground of powder-blue, overlaid with an intricate ornament in gold, enclosing four oblong panels richly decorated in alternate floral and landscape designs. Corresponding reserves below and above.
K'ang-hsi (1662–1722). Height 30 inches.

9. LARGE PLATE. Landscape with figure in brilliant colors; the border is decorated with flowers on

a frog-spawn ground, with four white citron-shaped reserves enclosing figures and landscape.
Ch'ien-lung (1736–1795). Diameter 22 inches.

10. LARGE PLATE. In the centre, part of the piazza of a house with figures; on the rim are the eight horses of the emperor Mu Wang.
Ch'ien-lung (1736–1795). Diameter 21½ inches.

CASE L

1 to 5. GARNITURE OF FIVE PIECES. An oval vase with cover and four small beakers. A common decoration, flowers and leafage upon a ground of green and yellow above a base of palmations in powder-blue. (Burghley House Collection.)
K'ang-hsi (1662–1722). Height 11 and 12 inches.

6, 7. TWO OVOID JARS with bell covers. The bodies decorated with yellow and red peonies, rose-colored lotus, and yellow-eyed white prunus in reserve on black enamel, with four white foliated octagon reserves containing the flowers of the four seasons and appropriate birds. The necks have a band of red and white prunus on white, and the lids white prunus on black.
Mark: A leaf in double ring.
K'ang-hsi (1662–1722). Height 16½ inches.

8. CUP AND SAUCER. Ruby-red, five radiating petal-shaped reserves enclosing blue flowers.
Ch'ien-lung (1736–1795). Cup: Height 1½ inches.
Saucer: Diameter 4½ inches.

9. CUP AND SAUCER. Ruby-red, with a five-pointed arabesque white reserve, a spray of flowers in

each point, and a conventional lotus flower in the centre in bright enamel colors.
Ch'ien-lung (1736–1795). Cup: Height 1¾ inches.
Saucer: Diameter 5⅛ inches.

10. TEA-POT modelled in *mei* blossoms.
K'ang-hsi (1662–1722). Height 4½ inches.

11. TEA-POT. Powder-blue with gold ornament and two niches, one with modelled flowers and fruits, and the other a cock and hen.
K'ang-hsi (1662–1722). Height 5 inches.

12, 13. TWO LARGE PLATES. Each showing two pheasants on rocks, with peonies and two birds in a flowering tree above; on the edges elaborate borders with knots separating six reserves enclosing flowers and animals; the whole in brilliant colors and gold.
Yung-chêng (1723–1735). Diameter 22 inches.

14, 15. TWO OVOID JARS with bell covers and retreating bases. Reserves of various shapes enclosing landscapes, flowers with birds and insects, intermingled with yellow, blue, green, and white isolated chrysanthemum flowers on a rose ground.
Ch'ien-lung (1736–1795). Height 17 inches.
(PLATE LXXV)

CASE M

1. CLAIR DE LUNE (*yueh pai*) of the K'ang-hsi period, with the imperial six-character mark of the reign pencilled underneath in blue.
K'ang-hsi (1662–1722). Height 7 inches.

2. GLOBULAR VASE with wide neck and spread-

ing lip; lotus-petals modelled in relief around the body. Reproduction of ancient *Chün-yao*.
Yung-chêng (1722–1735). Height 7 inches.

3. CLAIR DE LUNE OVOID VASE with chimæra handles and rudimentary rings modelled in imitation of a Han bronze and invested with a pale gray-lavender glaze.
Ch'ien-lung (1736–1795). Height 14 inches.

4, 5. TWO BOWLS. The outside reticulated in hexagonal fret, interrupted by six circular medallions pierced as flowers, and painted in enamel. Inside are blue sprays of flowers and a floral border in blue, red and yellow.
Mark: Ta Ching K'ang-hsi nien chih (Made in the reign of K'ang-hsi of the great Ching dynasty).
K'ang-hsi (1662–1722). Diameter 6 inches.

6 to 9. FOUR CELADON PLATES. Fourteenth or fifteenth century; the largest 22 inches in diameter. Of exceedingly heavy kaolinic ware, with broadly treated floral design modelled in the body, fluted sides, and foliated rim. This is an exceedingly fine specimen of *martabani*, the vessels so celebrated in Persia, and which were famed for their alleged property of disclosing the presence of poison by changing their color. The smaller plates are of the same period. Nearly all specimens of this character reach us by way of Persia and India.

10. FLOWER BOWL (*hua p'ên*) intended for bulbs of flowering narcissus, with mottled glaze of *flambé* character, of Sung dynasty. Chün-chou ware (*Chün-yao*). It has underneath the numeral *ssü* (four) stamped in the paste under the glaze.
Diameter 9 inches.

11. FLATTENED GLOBULAR BOWL invested with a mottled glaze of aubergine purple flecked with lighter spots. Reproduction of an ancient *Chün-yao* piece.
Yung-chêng (1723–1735). Diameter 6½ inches.

12. BOWL. *Chün-yao* of the Sung dynasty with a purple glaze of varied tone and crackle.
Diameter 5 inches.

13. BOWL. *Kuan-yao* of the Yuan or Sung dynasty. Greenish-purple glaze. Mounted with a bronze collar.
Diameter 6½ inches.

14. PILLOW. Completely covered with intricate decoration of flowers and leaves.
K'ang-hsi (1662–1722). Length 17½ inches.

15. GALLIPOT invested with a pale lavender glaze. *Mark underneath:* Seal-character, *Ta Ch'ing Yung-chêng nien chih.*
Yung-chêng (1723–1735). Height 14 inches.

16. WRITER'S WATER-POT. Peach-bloom glaze.
Mark underneath: Ta Ching K'ang-hsi nien chih.
K'ang-hsi (1662–1722). Diameter 5 inches.

17 to 22. SIX AMPHORAS. Peach-bloom. Beautiful examples of all the most esteemed varieties of this much-sought glaze. Attributed to the prefecture of Nien.
Mark underneath: Ta Ch'ing K'ang-hsi nien chih.
K'ang-hsi (1662–1722). Height 6½ inches.

23. OVOID VASE with tall, wide neck. Massive

porcelain with a band of modelled ornament in the paste of the shoulder; the whole invested with a lavender glaze.
Mark underneath: Six-character seal-mark of Ch'ien-lung.
Ch'ien-lung (1736–1795). Height 16 inches.

24. BOTTLE-SHAPED VASE, with wide, flaring neck. Glaze of pale lavender.
Mark underneath: Six-character seal-mark of Ch'ien-lung.
Ch'ien-lung (1736–1795). Height 15 inches.

25. LARGE VASE invested with a brilliant glaze of turquoise crackle.
Ch'ien-lung (1736–1795). Height 17 inches.

26. PEAR-SHAPED BOTTLE. White porcelain with striated crackle and elaborate decoration of flowers, leafage, and butterflies beautifully drawn in the paste.
Yung-chêng (1723–1735). Height 13 inches.

27. BEAKER. White porcelain.
K'ang-hsi (1662–1722). Height 18 inches.

28. VASE. Pure white porcelain, entirely covered with an elaborate and beautifully drawn decoration of flowers and leafage, intricately drawn and modelled in the paste, the whole covered with a fine light celadon glaze.
K'ang-hsi (1662–1722). Height 17½ inches.

29. TALL BOTTLE. Imperial yellow glaze.
K'ang-hsi (1662–1722). Height 15½ inches.

30. VASE invested with a glaze of Mazarin blue.
K'ang-hsi (1662–1722). Height 17 inches.

31. GALLIPOT invested with a glaze of pistache green.
Mark underneath: Seal-character, *Ta Ching Ch'ien-lung nien chih.*
Ch'ien-lung (1736–1795). Height 13 inches.

CASE N

1, 2. PAIR OF LARGE ELEPHANTS of the Ch'ien-lung period, carrying vases on their backs—*Hsiang t'o pas p'ing* (Elephants carrying precious vases). The decoration is of Taoist character, the saddle cloths being painted with branches of peaches and bats, emblems of longevity and happiness. The caparison and harness are inlaid with colored enamels as if mounted with jewels and tassels, and they are generally finished in the most ornate style of the time. The vases, which are comparatively small in size, are filled with berried plants resembling the iris, the leaves of which are carved in nephrite and the berries in red coral. The tusks of the elephants are covered in real ivory and glued in sockets left for the purpose.
Ch'ien-lung (1736-1795). Height 20 inches.

3. SMALL ELEPHANT of the same period, and possibly identical workmanship.
Ch'ien-lung (1736–1795). Height 8 inches.

4. JAR (*kuan*) of old crackled celadon (*Lung-ch'üan yao*) invested with a deep rich glaze of dark "onion-green" (grass-green) tone. Round the shoulder a floral scroll is lightly tooled in the paste under the glaze. The interior of the vase and the foot are also coated with celadon glaze of green shade. A Sung dynasty piece. The cover, which has been lost, is replaced by a metal one of Japanese workmanship.
Height 9½ inches.

5. BEAKER-SHAPED VASE of four-lobed section covered with a thick crackled glaze of bluish celadon tone, overspread in places with bright red blotches, and mottled with an occasional spot of yellow color. A reproduction of a *Kuan yao* piece of the Sung dynasty.
Height 8 inches.

6. MOTTLED FAIENCE INCENSE BURNER (*hsiang-lu*) mounted on six legs with a pedestal modelled as part of the piece. The body, of rounded form, is moulded with three rams' heads in relief, alternating with three triangular studs. Three rams (*san yang k'ai tai*) are symbols of the revivifying power of spring. A primitive specimen of the Chün-chou kilns (*Chün yao*), dating back to the Yuan, if not to the Sung, dynasty.
Height 6½ inches.

7. WHITE BOWL with wide spreading sides, decorated with floral scrolls lightly worked in the paste under the glaze. A specimen of Sung dynasty *Ting yao*. The Ting-chou kilns, it is well known, furnished the original models after which, according to tradition, the early Ming eggshell bowls of the reign of Yung-lo were fashioned.
Diameter 8 inches.

8. BOWL, smaller than the last, of Sung dynasty *Ting-yao*, mounted with a copper collar around the rim. The decoration, which is moulded in relief in the paste under the glaze in the interior of the bowl, consists of formal panels of flowers, and a border of rectangular fret running round the rim.
Diameter 6 inches.

9. ANCIENT MOTTLED CHUN YAO VASE of the Sung dynasty, with bulbous mouth, having as a

"mark" the numeral *san* (three) incised in the paste underneath the foot.

Height 7 inches.

10. CRACKLED CELADON ROUND-SHOULDERED VASE (*mei-p'ing*) of *Lung-ch'üan yao*, perhaps dating from the Sung dynasty. The decoration consists of designs worked in the paste under the glaze, which is of grass-green tone.

Height 8 inches.

11. PEAR-SHAPED VASE of Sung dynasty *Kuan yao*.

Height 6 inches.

12. QUADRANGULAR VASE of the Yuan dynasty, mounted on a circular vase, with three scrolled feet. It is moulded with the eight trigrams (*pa kua*), in relief, and with elephants' heads as handles.

Height 8 inches.

13. GLOBULAR WATER VESSEL of flattened form, having the circularly rimmed mouth, as it were, depressed, covered with a soft gray-blue (*yueh pai*) glaze of *clair de lune* tone. It has the six-character imperial mark of the reign of K'ang-hsi penciled underneath in cobalt blue.

K'ang-hsi (1662-1722). Diameter 4 inches.

14. CH'IEN LUNG WATER VESSEL of globular shape, invested with a monochrome glaze of pale greenish tint. The "mark" is an imperial seal of the reign penciled underneath in blue. The foot rim is coated iron gray, suggestive of the old iron-boned Ju-chou ware (*T'ieh-ku ju yao*), of the Sung dynasty, the paste of which was of this particular color.

Diameter 5 inches.

15. SEATED FIGURE OF MAITREYA BUDDHA (Mi-lo Fo), carrying a fly-whisk. Ivory white. *Ch'ien-tʂ-ŭ* of the Ming dynasty, during which the Fuchien kilns were celebrated for their Buddhist images.

Height 6 inches.

16. CUP. "Hare's fur" (*t'u hao*), or "gray partridge" (*perdrix cinerea*) invested with a dark brown glaze ending below in unctuous drops, flecked and lined with grayish blue. A characteristic specimen of *Chien-yao* (Fu-chien ware) of the Sung dynasty, with a copper collar mounted round the rim.

Diameter 4½ inches.

17. TRIPOD INCENSE-BURNER (*hsiang-lu*) of the Ming dynasty. Ivory white Fuchien porcelain (*Chien-tʂ'ŭ*), modelled after an ancient bronze design. A band of beautifully modelled ornament about the middle.

Height 10 inches.

18. SHALLOW BOWL (*wan*). Greenish-yellow crackled glaze of the Sung dynasty, leaving a bare ring in the bottom within. A specimen of ancient *Mi-sê* or yellow millet-colored crackle from the Kiang-hsi potteries. Formerly the possession of his Excellency Chang Yinhuan.

Diameter 6 inches.

19, 20. TWO FIGURES. Children pick-a-back. K'ang-hsi (1662–1722). Height 10 inches.

CASE I

1. LARGE PLATE. Powder-blue, with a white central reserve and rim, both bearing decoration of blossoms and scrolls of chrysanthemums.

Mark: Within a double ring, outline of a pair of fish suspended by fillets.
K'ang-hsi (1662–1722). Diameter 20½ inches.

2 to 4. GARNITURE OF THREE VASES. Powder-blue, with white reserves containing decorations of landscapes, flowering plants, etc. The blue ground overlaid with arabesques in gold.
K'ang-hsi (1662–1722). Height 17½ and 16 inches.
(PLATE III)

5. LONG-NECKED BOTTLE with bulbous neck. Powder-blue, with reserves of various shapes containing decoration of chrysanthemums and pinks.
K'ang-hsi (1662–1722). Height 17½ inches.

6 to 10. GARNITURE OF FIVE PIECES: three ovoid vases with mandarin caps, and two cylindrical club-shaped vases. Powder-blue. Reserves in various shapes containing designs of landscapes, figures, and floral ornament, the blue ground overlaid with arabesques in gold. The large central panels of foliated outline are filled with a series of dramatic scenes from a Chinese play, probably the *Hsi Hsiang Chi* (Story of the Western Pavilion).
K'ang-hsi (1662–1722). Height 17¼ and 16¾ inches.

11. OVOID VASE with short, straight neck. Powder-blue, with reserves containing decoration of chrysanthemums and peach blossoms in alternate panels.
K'ang-hsi (1662–1722). Height 9 inches.

12 to 14. EWER AND TWO CYLINDRICAL VASES. Powder-blue, with reserves of various shapes containing floral and other ornament, the blue overlaid on the ewer with a reticulated or broken-ice pattern, and on the others with arabesques,—all in gold.

In the reserves on the ewer, the *chi-lin* (unicorn) and *feng-huang* (phœnix); lion and eagle; pheasant with sprays of magnolia and tree peony.
K'ang-hsi (1662–1722). Height 11 and 10½ inches.

15. OVOID VASE with short, straight neck. Powder-blue, with white rectangular and leaf-shaped reserves containing various ornament.
K'ang-hsi (1662–1722). Height 8¼ inches.

16. BOTTLE with bulbous neck. Powder-blue, with white reserves containing various ornament.
K'ang-hsi (1662–1722). Height 8 inches.

17 to 19. GARNITURE OF THREE PIECES: two ovoid vases with short, straight necks, and a bottle with long, flaring neck. Powder-blue. White reserves with various ornament.
K'ang-hsi (1662–1722). Height 8¾ and 10 inches.

20. BOTTLE with bulbous neck. Powder-blue with reserves containing various designs, and on the neck a band of ornament on a red ground.
K'ang-hsi (1662–1722). Height 7½ inches.

21. TRIPLE-GOURD BOTTLE with trumpet mouth. Powder-blue, with white reserves of various shapes containing decoration of diverse objects.
K'ang-hsi (1662–1722). Height 9½ inches.

22. BOTTLE with bulbous neck. Powder-blue, with white reserves filled with various ornament, the blue ground overlaid with arabesques in gold.
K'ang-hsi (1662–1722). Height 8 inches.

23. BOWL, shallow, with cover and handles. Pow-

der-blue, white reserves containing landscape and other ornament.
K'ang-hsi (1662–1722). Diameter 6¼ inches.

24. BOTTLE with bulbous neck. Powder-blue, with white reserves containing landscapes, about the neck a band of white ornament upon a red ground.
K'ang-hsi (1662–1722). Height 7½ inches.

25. TRIPLE-GOURD BOTTLE with trumpet mouth. Powder-blue, with white reserves containing various ornament.
K'ang-hsi (1662–1722). Height 10½ inches.

CASE II

26, 27. TWO PLATES. Powder-blue, with reserves decorated with flowers growing from rocks and with butterflies and other insects in the various panels.
K'ang-hsi (1662–1722). Diameter 10½ inches.

28 to 30. GARNITURE OF THREE PIECES: a club-shaped cylindrical centrepiece, and two ovoid vases with mandarin caps. Powder-blue; the blue ground overlaid with rich and intricate ornament in gold; reserves of various shapes filled with beautifully drawn designs of figures, landscapes, and various ornament. The club-shaped vase is decorated in the largest panels with ladies engaged in the "four elegant accomplishments" (*ch'in, ch'i, shu, hua*); i.e., music (the lyre), chess, writing and painting. The rich floral scrolls of chrysanthemums are effectively outlined in gold on the powder-blue ground so as to be reserved in blue with gilded surroundings.
K'ang-hsi (1662–1722). Height 17½ and 18½ inches.

31, 32. TWO LARGE BOWLS. Powder-blue, with leaf-shaped reserves filled with diverse decorative designs; the blue ground in No. 31 overlaid with arabesques in gold. No. 32 is of special interest in exhibiting on a single piece in its panel decoration the three characteristic grounds—coral-red, green and yellow—which are so highly appreciated, in connection with the fourth *black* ground, in the large vases of the period.
Mark on No. 32 underneath: Fu (happiness), pencilled in archaic or "seal" character.
K'ang-hsi (1662–1722). Diameter 11½ and 12¼ inches.

33. OVOID VASE with short, straight neck. Powder-blue, with white reserves filled with diverse decorative ornament.
K'ang-hsi (1662–1722). Height 8½ inches.

34, 35. TWO CYLINDRICAL COVERED POTS, Powder-blue. White reserves filled with various floral and other ornament.
K'ang-hsi (1662–1722). Height 4¾ inches.

36. TRIPLE GOURD BOTTLE. Powder-blue. with various white reserves filled with diverse decoration.
K'ang-hsi (1662–1722). Height 10½ inches.

37. OVOID VASE with short, straight neck. Powder-blue, with white reserves of various shapes filled with diverse ornament.
K'ang-hsi (1662–1722). Height 10½ inches.

38, 39. TWO SMALL BOTTLES with flaring necks. Powder-blue, with reserves containing landscape and other decoration.
K'ang-hsi (1662–1722). Height 7 inches.

40. SMALL TEAPOT. Powder-blue, with two white reserves containing decoration in dark blue. K'ang-hsi (1662–1722). Height 6½ inches.

41. GOURD-SHAPED TEAPOT. Powder-blue, with reserves filled with various ornament, the blue ground overlaid with floral and other ornament in gold. K'ang-hsi (1662–1722). Height 8 inches.

CASE III

42, 43. TWO PLATES. Powder-blue, one with a white centre filled with a decoration in blue, the other having various reserves filled with diverse decoration. K'ang-hsi (1662–1722). Diameter 11 inches.

44 to 46. GARNITURE OF THREE PIECES: globular, long-necked bottle, and two cylindrical, club-shaped vases. Powder-blue; reserves of various shapes containing a multiplicity of decorative ornament, the blue ground on the bottle overlaid with faint arabesques in gold. On 44 the large reserve panels are filled with the flowers of the four seasons *ssu chi hua* (the tree peony of spring, the lotus of summer, the chrysanthemum of autumn, and the prunus of winter). On 46 peonies and chrysanthemums with phœnixes occupy two of the panels, the alternate panels being filled with groups of the emblems of art and culture known as *po ku* (the hundred antiques). On 45 two of the panels are decorated with hanging openwork baskets filled with lotus and other flowers; the alternate two panels with groups of *po ku* emblems. K'ang-hsi (1662–1722). Height 18½ inches.

(PLATE V, NOS. 44 AND 46)

47. CYLINDRICAL VASE with flaring lip. Pow-

der-blue, with longitudinal reserves containing decoration of two graceful female figures, one carrying a screen fan, the other a *ju-i* sceptre.
K'ang-hsi (1662–1722). Height 11 inches.

48. CYLINDRICAL VASE, club-shaped. Powder-blue, with reserves containing two large panels of war scenes, together with smaller panels of landscape scenery, and with groups of playing children in the two reserves on the neck of the vase.
K'ang-hsi (1662–1722). Height 18½ inches.

49. EWER with Louis XVI mount. Powder-blue, decorated with three reserve panels of foliated outline containing: (1) The three floral emblems of long life, *suna chu mei* (the pine, bamboo and prunus); (2) A pair of mandarin ducks in a lake with lotus flowers growing: (3) Pairing birds with blossoming peach trees and other spring flowers; the blue ground overlaid with floral arabesques in gold.
K'ang-hsi (1662–1722). Height 13¼ inches.

50. CYLINDRICAL VASE, club-shaped. Powder-blue, with longitudinal and other reserves containing delicately drawn and isolated floral decoration in red, the blue ground overlaid with various floral and other ornament in gold.
K'ang-hsi (1662–1722). Height 17¾ inches.

51. CYLINDRICAL VASE with flaring mouth. Powder-blue, with white reserves containing decoration of floral designs.
K'ang-hsi (1662–1722). Height 10 inches.

52 to 55. GARNITURE OF FOUR PIECES: two globular jars with mandarin covers, and two bottles with long, straight necks. Powder-blue; reserves of

various shapes filled with floral and other decoration. Faint tracery of gold ornament on the blue ground.
K'ang-hsi (1662–1722). Height 11½ and 10¾ inches.

56 to 58. THREE BOTTLES, globular, with long bulbous necks and trumpet mouths. Powder-blue; reserves with floral decoration in dark blue.
K'ang-hsi (1662–1722). Height 9 inches.

59. GLOBULAR BOTTLE, the flaring mouth of the body supporting a long, bulbous neck. Powder-blue reserves with floral and other decorations in dark blue.
K'ang-hsi (1662–1722). Height 10 inches.

60 to 62. THREE TEAPOTS. Powder-blue; reserves with designs of figures and landscapes.
K'ang-hsi (1662–1722). Height 8½ inches.

63. VASE with tapering, expanding and bulbous neck. Powder-blue; reserves containing landscape and other decoration in dark blue.
K'ang-hsi (1662–1722). Height 9 inches.

64, 65. TWO PERFUME-SPRINKLERS with ovoid bodies and slender, tapering necks. Powder-blue white reserves containing floral decoration in blue.
K'ang-hsi (1662–1722). Height 8 inches.

CASE IV

66. LARGE PLATE. Powder-blue, with central octagonal foliated reserve showing a landscape with a *ch'ilin* regarding a phœnix descending from the clouds, round the edge eight foliated ovals, enclosing emblems and flowering plants in brilliant enamels.

Mark: An open lozenge (*fang-shêng*) tied with fillets.
K'ang-hsi (1662–1722). Diameter 16 inches.

67, 68. TWO TALL VASES with wide, bulbous necks, spreading lips and bases. Powder-blue, with reserve panels painted in under-glaze blue with landscapes, *po ku* emblems and flowers, filled in with over-glaze iron red in some of the details and with occasional touches of gold.
K'ang-hsi (1662–1722). Height 18¼ inches.
(PLATE XII)

69. OVIFORM VASE with cylindrical neck and spreading lip. The three figures in the decoration of this vase are Fu, Lu, and Shou, the Taoist star gods of happiness, rank and longevity. The longevity characters on the neck are alternated with *swastika* symbols, the combination reading *wan shou* (a myriad ages!).
K'ang-hsi (1662–1722). Height 17 inches.
(PLATE V, CENTRE)

70 to 72. GARNITURE OF THREE PIECES: two ovoid jars with caps, and beaker vase. Powder-blue, with reserves of varied forms showing the flowers of the four seasons, with birds and insects. One jar and the beaker have gold decoration on the blue.
K'ang-hsi (1662–1722). Height 13½ and 18 inches.
(PLATE VI, NOS. 70 AND 72.)

73 to 76. GARNITURE OF FOUR PIECES: two ginger-jars, and two pear-shaped bottles with long, bulbous necks. Powder-blue; reserves of various shape showing emblems and sprays of flowering plants and birds in blue.
K'ang-hsi (1662–1722). Height 10 and 12 inches.

77, 78. TWO COVERED BOWLS. Powder-blue, with floral decoration in the glaze.
K'ang-hsi (1662–1722). Diameter 3¾ inches.

79, 80. TWO CLUB-SHAPED VASES. Powder-blue, each with two quadrilateral panels showing one of the Immortals coming on a dragon across the sea.
K'ang-hsi (1662–1722). Height 9¾ inches.

81, 82. TWO PERFUME-SPRINKLERS. Similar to No. 64.
K'ang-hsi (1662–1722). Height 8¼ inches.

83, 84. TWO BOTTLES. Similar to No. 59.
K'ang-hsi (1662–1722). Height 10⅛ inches.

85, 86. TWO OVOID BOTTLES with cup-shaped mouths and bulbous collars. Powder-blue, each with three pomegranate-shaped reserves showing emblems and flowering shrubs.
K'ang-hsi (1662–1722). Height 9½ inches.

87. PERFUME-SPRINKLER. Powder-blue; similar to No. 64.
K'ang-hsi (1662–1722). Height 8¼ inches.

CASE V

88 to 92. GARNITURE OF FIVE PIECES. Blue and white vases, known as Nankeen porcelain. Decorated with a series of panels containing various designs, of which the figures of women were known as "*Lange Lijsen*," or "long Elizas," a title by which vases of this type were distinguished.

Mark: Leaf-mark on Nos. 88, 90, 92; on Nos. 89 and 91, *Yü* (jade).
K'ang-hsi (1662–1722). Height 19 inches.
(PLATE VII)

93, 94. TWO FLASK-SHAPED BOTTLES. Powder-blue, each with two indented oval reserves showing *bai-shou* (sea-monsters) standing precariously on rocks in mid-sea, and breathing forth flames, and two fan- and two pomegranate-shaped reserves with shrimps and flowering plants.
K'ang-hsi (1662–1722). Height 17 inches.
(PLATE IV. FIGS. 1 AND 3)

95. FLASK-SHAPED BOTTLE. Powder-blue. The glaze of exceeding depth and richness of color.
K'ang-hsi (1662–1722). Height 16 inches.

96. GLOBULAR BOTTLE with wide bulbous neck. Chrysanthemum and other decoration.
K'ang-hsi (1662–1722). Height 7¾ inches.

97. CLUB-SHAPED VASE. Powder-blue.
K'ang-hsi (1662–1722). Height 10 inches.

98, 99. TWO OVOID BOTTLES with tapering and expanding necks. Decoration of flowers and plant-forms.
Ch'ien-lung (1736–1795). Height 9 inches.

100. SMALL TEAPOT. Decoration of landscape and plant forms.
Chia-ching (1522–1566). Height 3¾ inches.

100 A,B. PAIR OF LARGE ROUND DISHES of the K'ang-hsi period. They have powder-blue borders

overlaid with gold in rich floral scrolls and panels filled with *po ku* vases and emblems, so as to frame a central picture with a foliated outline shaped like an eight-petalled lotus blossom, which is framed with a floral scroll in white reserve on a coral red ground. The picture, which is enamelled in brilliant colors, with occasional touches of gold, exhibits a Chinese Emperor and Empress seated in a pavilion on the bank of a lake with dragon screens in the background. In the foreground court ladies are gathering lotus flowers in boats on the lake, and one is kneeling before the imperial daïs presenting one of the flowers.
Mark: A pair of fish suspended by fillets within a large double ring.
Kang-hsi (1662-1722). Diameter 20½ inches.

101, 102. TWO GLOBULAR BOTTLES with tapering necks and expanding lips. Decoration of diverse ornament and leaf-forms.
K'ang-hsi (1662–1722). Height 9¼ inches.

103. CUP. Powder-blue, with reserves containing spray of flowers.
K'ang-hsi (1662–1722). Height 3 inches.

104, 105. TWO COVERED PERFUME-BOXES. Arabesques of flowers and leafage. The handles are modelled in open-work relief in the shape of a branch of pine and two squirrels, and tinted green with touches of black.
Mark: A *ling-chih* (sacred fungus).
Perhaps of older date than K'ang-hsi (1662–1722).
Diameter 4⅛ inches.

106, 107. TWO MINIATURE COVERED POTS. Closely woven decoration of floral ornament.
K'ang-hsi (1662–1722). Height 2½ inches.

108. GLOBULAR BOWL. Butterflies and melons in varying blue.
Mark: A pencil brush (*pi*) and an ingot-shaped cake of ink (*ting*) tied round with fillets.
K'ang-hsi (1662–1722). Diameter 2¾ inches.

109. MINIATURE BOWL. Figures and landscape.
Mark: Hsüan-tê nien chih (Made in the reign of Hsüan-tê). [1426–1435—apocryphal.]
K'ang-hsi (1662–1722). Diameter 2½ inches.

110. MINIATURE VASE, cylindrical, with spreading mouth. Decoration of tall female figures, etc.
Mark: Yü (jade).
K'ang-hsi (1662–1722). Height 4¾ inches.

111. MINIATURE TEA POT. Delicate decoration of leaf-forms and bands of ornament.
Mark: Yü (jade).
K'ang-hsi (1662–1722). Height 2¾ inches.

112. SMALL OVOID VASE with short, wide neck. Decoration of dragon amid fire-emblems and cloud-forms.
K'ang-hsi (1662–1722). Height 4½ inches.

113. MINIATURE TEA-POT. Delicate decoration of leaf-forms and bands of ornament in brilliant blue.
Mark: Yü (jade).
K'ang-hsi (1662–1722). Height 2¾ inches.

114. MINIATURE VASE, cylindrical, with stopper. Decoration of incense-burners and emblems.
Mark: Ch'êng-hua nien chih (Made in the reign of Ch'êng-hua). [1465–1487—apocryphal.]
K'ang-hsi (1662–1722). Height 5 inches.

115. MINIATURE VASE, ovoid. With landscape.
Mark: Yü (jade).
K'ang-hsi (1662–1722). Height 4½ inches.

116. MINIATURE VASE, cylindrical, with metal top. Decoration of figures, etc.
Mark: Ch'êng-hua nien chih (Made in the reign of Ch'êng-hua). [1465–1487—apocryphal.]
K'ang-hsi (1662–1722). Height 4¾ inches.

117. MINIATURE VASE, cylindrical. With figures, etc.
Mark: Ch'êng-hua nien chih (Made in the reign of Ch'êng-hua). [1465–1487—apocryphal.]
K'ang-hsi (1662–1722). Height 4¾ inches.

118. ROUGE BOX. Decoration of figures, etc.
Mark: Ta Ming Hsüan-tê nien chih (Made in the reign of Hsüan-tê of the great Ming dynasty). [1426–1435—apocryphal.]
K'ang-hsi (1662–1722). Diameter 2½ inches.

118 A,B. TWO LARGE POWDER-BLUE PLATES, each with a large reserve, foliated, containing landscape with figures on a white ground.
K'ang-hsi (1662-1722). Diameter 26 inches.

CASE VI

118C, D. TWO LARGE CIRCULAR DISHES of somewhat similar form and style as the pair hanging in case V (100A, B), and having the same mark underneath. The central pictures are of the same eight-petalled shape, but not framed in coral red. The pictures, brilliantly enamelled, in early K'ang-hsi colors, with gilding, are those of imperial receptions with the usual state surroundings. In the first the Emperor and Empress are seated in a palace pavilion, with a

group of ladies of the court on either side, and children are moving among the high mandarins assembled in audience. The second shows an envoy kneeling before the throne holding up his baton of office, having just presented his credentials, while an attendant holds a seal, or some other object, wrapped in brocade. Note the dragon scroll on the steps in the foreground, and the boldly designed four-clawed feet grasping the flaming jewel of omnipotence on the screen in the background, and the gilded stupa in the palace grounds above. The powder-blue borders of the first are enriched with gold scrolls and archaic lizard-like dragons (*ch'ih lung*). The second has lotus scrolls interrupted by panels of *po ku* emblems.
K'ang-hsi (1622-1722) Diameter 20½ inches.

119, 120. TWO VASES, cylindrical, with short, wide necks and flaring lips. An intricate decoration of floral and other forms, with dragons, reserved in the blue-cobalt ground.
K'ang-hsi (1662–1722). Height 17½ inches.

121. OVOID VASE with cover. Reserves on a dark-blue ground with varied decoration of aquatic plants, flowers, leaves, butterflies, utensils, and household ornaments.
Yung-chêng or Ch'ien-lung (1723–1795).
Height 14½ inches.

122. CYLINDRICAL VASE. Decoration of palmations and flower sprays.
Mark: Leaf and knot.
K'ang-hsi (1662–1722). Height 12¼ inches.

123, 124. TWO COVERED VASES with handles. Reserves in outline containing decoration of diverse objects.
K'ang-hsi (1662–1722). Height 12½ inches.

125. HAWTHORN POT. With reserves containing lions upon a ground of broken-ice pattern in dark, brilliant blue.
K'ang-hsi (1662–1722). Height 9½ inches.

126. OVOID BOTTLE with tall, slender bulbous neck. Decoration of various objects and Buddhistic emblems.
K'ang-hsi (1662–1722). Height 12½ inches.

127. GLOBULAR BOTTLE with tapering, tall neck. Decoration of dragons amid fire-emblems and cloud-forms.
Mark: Ta Ming Ch'êng-hua nien chih (Made in the reign of Ch'êng-hua of the great Ming dynasty). [1465–1487—apocryphal.]
K'ang-hsi (1662–1722). Height 7¾ inches.

128, 129. TWO BOTTLES, globular, with short necks. Closely woven and finely drawn decoration in brilliant blue.
Mark: Lozenge and knot.
K'ang-hsi (1662–1722). Height 7⅛ inches.

130. BOTTLE. Similar to Nos. 128, 129, with decoration reversed.
K'ang-hsi (1662–1722). Height 7 inches.

131. BOTTLE, tapering neck and expanding foot. Decoration of dragons amid fire-emblems and cloud-forms.
Mark: Ta Ming Ch'êng-hua nien chih (Made in the reign of Ch'êng-hua of the great Ming dynasty). [1465–1487—apocryphal.]
K'ang-hsi (1662–1722). Height 8 inches.

132, 133. TWO BOTTLES, globular, with tapering necks. Decoration of plant forms.
K'ang-hsi (1662–1722). Height 7¾ inches.

134. WATER POT with handles perforated for mounting on a bird cage, decorated with imperial five-clawed dragons in the midst of scrolled clouds pursuing the effulgent jewel of omnipotence.
K'ang-hsi (1662–1722).
Height 3 inches. Diameter 2¾ inches.

135, 136. TWO PERFUME-SPRINKLERS. Varied floral and leaf-form decoration.
K'ang-hsi (1662–1722). Height 7 and 7½ inches.

137, 138. TWO GOURDS with silver mounts. Brilliant blue decoration of tall female figures and landscapes.
Mark: Leaf and knot.
K'ang-hsi (1662–1722). Height 6¾ inches.

139, 140. TWO OVOID VASES with caps. Brilliant chrysanthemum-pattern in dark blue.
Mark: Leaf and knot.
K'ang-hsi (1662–1722). Height 5½ inches.

141. TEA-POT. Blue and white chrysanthemum-pattern, and figure of boy.
Mark: Pearl and knot.
K'ang-hsi (1662–1722). Height 4 inches.

142 to 146. FIVE CYLINDRICAL VASES OR CORNETS. With varied decoration of landscapes, figures and animals, and other objects.
K'ang-hsi (1662–1722). Height 5 inches.

147, 148. TWO MINIATURE VASES. Decoration of leaf-forms, etc.
Mark: Yü (jade).
K'ang-hsi (1662–1722). Height 5¼ inches.

149. MINIATURE PEAR-SHAPED BOTTLE. Rocks, flowers, and insects.
K'ang-hsi (1662–1722). Height 4¾ inches.

150. MINIATURE OVOID VASE. Rocks, flowers, and insects.
K'ang-hsi (1662–1722). Height 5¼ inches.

151. MINIATURE WATER BOTTLE. Scroll chrysanthemum.
Mark: Ta Ming Chia-ching nien chih (Made in the reign of Chia-ching of the great Ming dynasty).
Chia-ching (1522–1566). Height 4½ inches.

CASE VII

152. PLATE. The picture shows the Chinese method of representing a dream, as a scroll proceeding from the head of the sleeping man and opening out to reveal the vision. The dreamer here is a scholar, who appears pictured again in the scroll as a knight errant rescuing a maiden from the clutches of a swashbuckler. The four oval panels in the border of the plate contain episodes in the lives of celebrated poets and wine bibbers.
Mark: Within a double ring. *Ta Ch'ing Kang-hsi nien chih.*
K'ang-hsi (1662–1722). Diameter 10½ inches.

153. PLATE. Decorated with white prunus in reserve on a deep blue ground.
K'ang-hsi (1662–1722). Diameter 10½ inches.

154. PLATE. This plate, which has the same mark as the preceding, is decorated with a dramatic scene. The border is of swastika pattern diaper interrupted by foliated panels containing peaches.
Diameter 10½ inches.

155, 156. TWO CYLINDRICAL VASES with spreading mouths. Elaborate decoration of chrysanthemums and lotus in reserve.
K'ang-hsi (1662–1722). Height 20½ inches.

157. TALL BEAKER VASE. Elaborate decoration of historic scenes embracing a numerous assemblage with minor subjects and various detail of landscape, etc. Brilliant blue and fine white paste.
K'ang-hsi (1662–1722). Height 31 inches.

158, 159. TWO WINE POTS with dragon-headed handles. Elaborate floral decoration. Made for the Dutch market.
K'ang-hsi (1662–1722). Height 10½ inches.

160. GINGER-JAR with wooden cover. Displays grotesque scaly sea monsters (*hai-shou*) in three reserve panels.
K'ang-hsi (1662–1722). Height 9½ inches.

161, 162. TWO OVOID BOTTLES with tapering necks and spreading lips. Floral decoration in foliated medallions.
K'ang-hsi (1662–1722). Height 10½ inches.

163. GLOBULAR BOTTLE. The common Chinese art motive, known as the "Happy Meeting" of two friends. The picture in the peach-shaped panel displays a mountain landscape with a traveller, accompanied by an attendant carrying his lyre, wending his way up the hill to visit a friend. The boat by which he has come is seen behind. Natural floral sprays of peony and chrysanthemum fill in the intervals, in connection with a pencil brush, a cake of ink, and a *jui*-sceptre, intended to be read, rebus fashion, *Pi ting ju-i* (May every wish be fulfilled).
K'ang-hsi (1662–1722). Height 9½ inches.

164. DOUBLE BOTTLE. Similar to Nos. 17 and 18, Case C.
K'ang-hsi (1662–1722). Height 7¾ inches.

165. SHALLOW BOWL. Inside, a landscape with figures and a bat; outside, a scroll lotus-band below a *jui-i*-head border.
Mark: Ch'êng-hua nien chih (Made in the reign of Ch'êng-hua). [1465–1487—apocryphal.]
K'ang-hsi (1662–1722). Diameter 4 inches.

166 to 168. THREE OVOID JARS. Showing the flowers of the four seasons in four panels surmounted by scroll-leaves and *ju-i* heads.
K'ang-hsi (1662–1722). Height 6 and 7½ inches.

169, 170. TWO OVOID BOTTLES with spreading lips. Floral and arabesque decoration.
K'ang-hsi (1662–1722). Height 8½ inches.

171. SMALL OVOID VASE. Tall female figures and flowering shrubs in six panels.
K'ang-hsi (1662–1722). Height 4 inches.

172. OVOID BOTTLE with short bulbous neck. Equestrian figures and scenery.
K'ang-hsi (1662–1722). Height 5 inches.

173, 174. TWO PEAR-SHAPED BOTTLES with spreading lips. Chrysanthemums and other flowers.
K'ang-hsi (1662–1722). Height 5¾ inches.

175, 176. TWO OVOID JARS. *Lange Lijsen* and flowers alternating in four panels.
K'ang-hsi (1662–1722). Height 3½ inches.

177, 178. TWO MINIATURE FISH-JARS with wooden handles. Figure and landscape decoration in dark blue.
K'ang-hsi (1662–1722). Height 1¾ inches.

179. MINIATURE OVOID VASE with convex collar. Ladies and flowers alternating in six panels.
K'ang-hsi (1662–1722). Height 3½ inches.

180. SMALL PEAR-SHAPED BOTTLE. Ladies and flowering plants.
K'ang-hsi (1662–1722). Height 3¾ inches.

180A. TALL CLUB-SHAPED VASE of imposing size brilliantly decorated in vivid shades of cobalt blue, with a moving scene representing the progress of a Chinese Emperor, perhaps the luxurious Yang Ti of the Sui dynasty (seventh century, A. D.) through his dominions. The emperor is seated in a state junk, surrounded by mandarins and with court ladies playing music, passing through the usual scenes along the river banks. The shoulder of the vase is encircled by a band of diverse brocade pattern, interrupted by panels of *po ku* emblems. The lower half of the cylindrical neck

is decorated with bands of brocaded design, separated above by a prominent ring, above which we see, on the upper half, a company of Taoist genii crossing the waves of the Cosmic sea. The company includes Tung-fang So, carrying the branch of peaches on his shoulder which he has stolen from the tree of life, riding on a lotus leaf; Liu Han, accompanied by his familiar, the three-legged toad, and Wên Ti, the god of literature, posed on the head of a fish dragon and wielding a pencil brush.
K'ang-hsi (1662–1722). Height 31½ inches.

CASE VIII

181, 182. TWO CYLINDRICAL VASES, tapering with spreading necks. With foliated medallions and large floral ornament in reserve on blue.
K'ang-hsi (1662–1722). Height 19 inches.

183. OVOID JAR with cover. Chrysanthemum and other decoration, and three large reserves with landscape and flowers.
K'ang-hsi (1662–1722). Height 15 inches.

184. TRIPLE-GOURD BOTTLE. Decoration of emblems and flowers.
K'ang-hsi (1662–1722). Height 11¼ inches.

185, 186. TWO OVOID BOTTLES with tapering necks and pyramidal bases. Fan devices and emblems alternating in six panels.
K'ang-hsi (1662–1722). Height 10¼ inches.

187. HAWTHORN JAR with ebony cover.
K'ang-hsi (1662–1722). Height 10 inches.

188. CYLINDRICAL VASE. With bands of flowers and dragons amid cloud-scrolls.
K'ang-hsi (1662–1722). Height 9¾ inches.

189. HAWTHORN JAR. Semi-blossoms in groups of four arranged on a brilliant blue cracked-ice ground.
K'ang-hsi (1662–1722). Height 5¾ inches.

190, 191. TWO OVOID JARS with covers. A pheasant on a rock from which a flowering tree spreads.
K'ang-hsi (1662–1722). Height 7¾ inches.

192, 193. TWO OVOID JARS with bell-shaped lids and bases. With armorial device of European origin, surrounded by floral decoration. On bases grapes and squirrels, and above lotus petals in relief.
Marks: A leaf on one, a *ling-chih* on the other.
K'ang-hsi (1662–1722). Height 7¾ inches.

194. OVOID JAR with cover. Design of fine naturalistic studies of lotus and peony and birds.
K'ang-hsi (1662–1722). Height 8 inches.

195. HAWTHORN JAR. Design similar to No. 189, but with larger blossoms and a darker and less lustrous ground.
K'ang-hsi (1662–1722). Height 5¼ inches.

196 to 198. THREE CYLINDRICAL VASES or cornets, with hunting scenes below, and flowering shrubs above.
K'ang-hsi (1662–1722). Height 5¾ inches.

199, 200. TWO GLOBULAR BOTTLES with tapering necks. Isolated blossoms, leaves, and lozenges.
K'ang-hsi (1662–1722). Height 5½ inches.

201, 202. TWO BOTTLES with short, straight necks, fire-emblems and sprays of flowers.
K'ang-hsi (1662–1722). Height 5 inches.

203. OVOID JAR. Chrysanthemum-scroll decoration in deep blue.
K'ang-hsi (1662–1722). Height 6¼ inches.

204. DOUBLE-GOURD BOTTLE. With emblems and *ju-i* heads.
K'ang-hsi (1662–1722). Height 5 inches.

205. HANGING VASE. Ladies and flowers alternating in six lotus-petal panels.
K'ang-hsi (1662–1722). Height 5 inches.

206. OVOID VASE with short trumpet neck and pyramidal base. With *Lange Lijsen*, etc., in six petal-shaped panels.
K'ang-hsi (1662–1722). Height 5⅛ inches.

207, 208. TWO BOTTLES, pear-shaped. With floral decoration.
K'ang-hsi (1662–1722). Height 4¾ inches.

209. OVOID MINIATURE COVERED JAR. Decoration of chrysanthemum-pattern in brilliant deep blue.
K'ang-hsi (1662–1722). Height 4 inches.

210. BOTTLE, pear-shaped. With figures, etc.
K'ang-hsi (1662–1722). Height 4½ inches.

211, 212. TWO CORNETS. Decoration of hunting scenes and floral devices.
K'ang-hsi (1662–1722). Height 5¾ inches.

CASE IX

213, 214. TWO CYLINDRICAL VASES, expanding at top and bottom. Series of pictures of the *Lotus Fête*, which is an important anniversary in the palace life of the imperial court at Pekin, and often affords a motive for pictorial art in China. The ladies of the court are culling the lotus blossoms from a lake in boats, in the presence of the Emperor and Empress, who are seated in state in a palace pavilion to watch the scene and to have the flowers offered to them in due course.
K'ang-hsi (1662–1722). Height 19 inches.

215. LARGE OVOID VASE with cover. Same motive.
K'ang-hsi (1662–1722). Height 21 inches.
(PLATE XIII)

216, 217. TWO CYLINDRICAL JARS with covers. Intricate floral and other ornament, with reserves containing various designs.
Mark: A lozenge with ribbons.
K'ang-hsi (1662–1722). Height 13½ inches.

218. OVOID JAR with cover. Reserves containing a variety of designs and ground of floral ornament.
Mark: A pearl with ribbons.
K'ang-hsi (1662–1722). Height 12 inches.

219. OVOID JAR with wooden cover. Palmated borders enclosing designs of flowers and plants.
K'ang-hsi (1662–1722). Height 9½ inches.

220, 221. TWO BOTTLES, pear-shaped. With various floral and other ornament.
K'ang-hsi (1662–1722). Height 9 inches.

222, 223. TWO BOTTLES, globular, with trumpet-necks. Geometric pattern enclosing reserves with designs of utensils and ornaments.
K'ang-hsi (1662–1722). Height 9¼ inches.

224 to 226. THREE COVERED JARS. Blue reserves between palmated borders.
K'ang-hsi (1662–1722). Height 6¾ inches.

227. GLOBULAR JAR. Fire-emblems, etc., on dark blue.
K'ang-hsi (1662–1722). Height 4⅛ inches.

228, 229. TWO TEA-POTS. Reticulated ground, with blue reserves containing floral ornament.
K'ang-hsi (1662–1722). Height 8 inches.

230, 231. TWO OVOID COVERED JARS. Blue reserves with floral ornament.
K'ang-hsi (1662–1722). Height 6½ inches.

232. OVOID COVERED JAR. Blue reserves with floral ornament.
K'ang-hsi (1662–1722). Height 8 inches.

233. MINIATURE TEA-POT. Floral designs in cross-hatched blue.
Mark: A lozenge.
K'ang-hsi (1662–1722). Height 4⅛ inches.

234. MINIATURE TEA-POT. Various ornament in brilliant blue.
Mark: Yü (jade).
K'ang-hsi (1662–1722). Height 3 inches.

235, 236. TWO MINIATURE TEA-POTS. Floral ornament.
Mark: A blue leaf.
K'ang-hsi (1662–1722). Height 4⅛ inches.

237, 238. TWO MINIATURE TEA-POTS. Vases and diverse ornaments.
K'ang-hsi (1662–1722). Height 5¼ inches.

239. CUP AND SAUCER. Garden with birds and flowers.
K'ang-hsi (1662–1722). Diameter 2½ and 4⅛ inches.

240. MINIATURE TEA-POT. Brilliant blue floral ornament.
Mark: Yü (jade).
K'ang-hsi (1662–1722). Height 3 inches.

CASE X

241, 242. TWO HAWTHORN PLATES. Groups of prunus blossoms on dark blue cracked-ice ground.
K'ang-hsi (1662–1722). Diameter 10½ inches.

243, 244. TWO DOUBLE GOURDS. A typical pair of large gourd-shaped vases of the reign of Chia-ching, of the Ming dynasty, with the mark boldly written underneath in two columns, each of three characters, painted in a deep, full-toned blue; and all the details of the decoration of Ming style. The motive of the decoration is that known as *Chu Hsien Ching Shou* (The Company of Taoist Genii Worshipping the God of Longevity). The divinity is seated on a rock on the lower segment of the vase under the shade of spreading pines, with the Polyporous fungus (*ling-chih*) growing from the ground, and his other attributes, storks and deer, near at hand. On his right hand are the twin

genii of union and concord (*Ho Ho Erh Hsien*), on his left Liu Han with his familiar, the three-legged toad. The remainder of the circuit is occupied by the eight genii (*Pa Hsien*), recognized by the various attributes they hold in their hands.

The upper segment of the gourds gives another view of the Taoist realm of immortality, with two hermits wandering through the glades of paradise (*Shou Shan*), and three others crossing the cosmic sea which leads to its shores, the three being Liu Han, again riding on his toad, and the same twin genii supported by their peculiar attributes.

Mark: Ta Ming Chia-ching nien chih (Made in the reign of Chia-ching of the great Ming dynasty).

Chia-ching (1522–1566). Height 21 inches.

(PLATE XIV)

245. WINE-JAR. With a cover containing an interior flange designed to dip into a body of oil floating on top of the wine, and exclude the air. A Ming wine jar painted in blue with a reunion of scholars in a grove of trees on a mountain side, with no mythological surroundings. There are four principal figures, each of which is accompanied by a young attendant carrying respectively a ewer of wine, a branch of Olea fragrans, the scholar's flower, a banner fan, and a lyre wrapped in its brocaded case. The decoration is completed by formal scrolls enclosing sprays of peony and chrysanthemum, single blossoms of prunus, cloud scrolls and emblems of good fortune.

The "mark" pencilled in detached characters round the shoulder of the vase is *Ta Ming Wan-li nien chih.*

Wan-li (1573–1619). Height 22 inches.

(PLATE XV)

246. JAR. Minute chrysanthemum decoration in dark blue.

Mark: Ta Ming Ch'êng-hua nien chih (Made in the reign of Ch'êng-hua of the great Ming dynasty). [1465–1487—apocryphal.]
K'ang-hsi (1662–1722). Height 9½ inches.

247, 248. TWO BOTTLES, globular, with bulbous necks. Varied floral and other decoration.
K'ang-hsi (1662–1722). Height 13½ inches.

249. TALL VASE. Decoration of chrysanthemum-pattern interrupted by a band of geometrical ornament.
K'ang-hsi (1662–1722). Height 16½ inches.

250. BOTTLE with short, wide neck. Varied ornament of separate sprays of the flowers of the four seasons, disposed upon bands, and medallions of blue.
K'ang-hsi (1662–1722). Height 10¾ inches.

251. BOTTLE with long neck. Chrysanthemum-pattern in light blue.
K'ang-hsi (1662–1722). Height 9⅛ inches.

252 to 254. THREE COVERED JARS, tall, ovoid. With landscapes and figures in dark blue.
K'ang-hsi (1662–1722). Height 10 inches.

255, 256. TWO VASES. Chrysanthemum-pattern, with bands of palmations and geometrical ornament.
K'ang-hsi (1662–1722). Height 8⅛ inches.

257. PERFUME-SPRINKLER. Chrysanthemum-pattern, etc.
K'ang-hsi (1662–1722). Height 7⅛ inches.

258, 259. TWO TEA-POTS. Similar to Nos. 228, 229.
K'ang-hsi (1662–1722). Height 7¾ inches.

260, 261. TWO PERFUME-SPRINKLERS. Flowers, etc., in dark blue.
K'ang-hsi (1662–1722). Height 7¼ inches.

262. TEA-POT. Two disks with dragon in deep, brilliant blue and *Shou* mark on neck.
Ch'ien-lung (1736–1795). Height 6 inches.

263. COVERED CUP. Brilliant chrysanthemum decoration.
Mark: A leaf of artemisia.
K'ang-hsi (1662–1722). Height 6¼ inches.

264. MINIATURE VASE. Blue reserves with floral ornament.
K'ang-hsi (1662–1722). Height 3¼ inches.

265. MINIATURE VASE. *Lange Lijsen*, etc.
K'ang-hsi (1662–1722). Height 3¾ inches.

266. MINIATURE TEA-POT. Warriors and floral ornament.
K'ang-hsi (1662–1722). Height 3½ inches.

267. MINIATURE TEA-POT. *Lange Lijsen*, etc., in reserves.
Mark: Yü (jade).
K'ang-hsi (1662–1722). Height 4 inches.

268, 269. TWO CUPS AND SAUCERS. Miniature egg-shell porcelain with beautifully drawn designs of various subjects in brilliant blue.
Mark: A shell.
K'ang-hsi (1662–1722). Diameter 1½ and 2½ inches.

270. MINIATURE TEA-POT. Figures and various decoration in brilliant blue.
K'ang-hsi (1662–1722). Height 5¼ inches.

271, 272. TWO MINIATURE TEA-POTS. Figures, etc.
Mark: On one, a shell.
K'ang-hsi (1662–1722). Height 2⅛ inches.

273. MINIATURE TEA-POT. Floral designs on blue ground.
Mark: A leaf.
K'ang-hsi (1662–1722). Height 3½ inches.

247. MINIATURE BOTTLE. Floral designs on blue reserves.
K'ang-hsi (1662–1722). Height 2¾ inches.

275. MINIATURE VASE, ovoid. Dark blue flowers.
K'ang-hsi (1662–1722). Height 3¼ inches.

CASE XI

276, 277. TWO PLATES. Dramatic scenes successive to that represented on the plate No. 154, and with a similar six-character mark, *Ta Ch'ing Kang-hsi nien chih.*
Kang-hsi (1662–1722). Diameter 10½ inches.

278, 279. TWO VASES. One of graceful outline and pleasing decoration, having the neck defined by a prominent ring in the middle, decorated with sprays of prunus standing out in white relief, emphasized by a background of shaded blue. The body is covered in a similar style with magnolia trees, the white of the blossoms of which are heightened by blue halos.

The beaker is of similar style decorated with blossoming prunus trees growing from rocks, together with an occasional spray of bamboo and pine. The mark of

both pieces is a *ling-chih* (sacred fungus), enclosed within a double ring.
K'ang-hsi (1662–1722). Height 17½ and 18½ inches.

280. CYLINDRICAL VASE. *Soufflé* glaze, "soft paste"; with isolated figure of lion, in blue, over black linear drawing on the biscuit. An eagle similarly drawn swoops threateningly above. The mythological lion roaring at the eagle, suggests the eternal cosmic conflict of terrestrial and celestial powers, according to Chinese theories about the elements.
Ch'ien-lung (1736–1795). Height 19¾ inches.
(PLATE XVII)

281, 282. TWO BOTTLES with bulbous necks. Floral and other decoration in reserved panels.
K'ang-hsi (1662–1722). Height 9¾ inches.

283. BOTTLE. Floral decoration and ornament in blue reserves.
K'ang-hsi (1662–1722). Height 10¼ inches.

284. OVOID VASE. Egg-shell porcelain, with reserves containing beautifully modelled designs in the paste with a relieved border. Finely drawn, linear work of butterflies and flowers and various ornaments. The two principal panels, worked in white relief, contain respectively a pheasant perched upon a rock beside magnolia yulan trees in blossom, and a phœnix flying toward a clump of tree peonies (*Pæonia moutan*). Each bird has usually its favorite floral association in Chinese art, and these are typical instances.
Ch'ien-lung (1736–1795). Height 10¾ inches.

285. BOTTLE. Similar to Nos. 185, 186.
K'ang-hsi (1662–1722). Height 10¼ inches.

286 to 289. GARNITURE OF FOUR PIECES: two cylindrical vases and two covered jars. Flowers in two foliated panels; floral ornament and *ju-i* heads.
K'ang-hsi (1662–1722). Height 6¼ inches.

290. OVOID BOTTLE. Similar to Nos. 101, 102.
K'ang-hsi (1662–1722). Height 9½ inches.

291. PEAR-SHAPED BOTTLE. Flowering plants and shrubs.
K'ang-hsi (1662–1722). Height 7⅛ inches.

292. MINIATURE GLOBULAR BOTTLE. Chrysanthemum-scrolls and sweet-flag leaves in intense blue.
K'ang-hsi (1662–1722). Height 5¼ inches.

293, 294. TWO GLOBULAR BOTTLES. Four panels with emblems and shrubs alternately.
K'ang-hsi (1662–1722). Height 7¾ inches.

295. HAWTHORN CUP. Prunus blossoms on ground of cracked-ice. Bands of ornament on stem and foot.
K'ang-hsi (1662–1722). Height 4½ inches.

296. MINIATURE PEAR-SHAPED BOTTLE. Shrubs and flowers in blue.
K'ang-hsi (1662–1722). Height 4½ inches.

297 to 299. THREE MINIATURE BOTTLES. Scrolls in medallions on a cracked-ice ground.
K'ang-hsi (1662–1722). Height 3 inches.

300. MINIATURE OVOID BOTTLE. Landscape and figures in intense blue.
Mark: Ta Ming Chia-ching nien chih (Made in the

reign of Chia-ching of the great Ming dynasty). [1522–1566—apocryphal.]
K'ang-hsi (1662–1722). Height 2¼ inches.

301. MINIATURE OVOID JAR. Chrysanthemum-scroll in intense blue.
K'ang-hsi (1662–1722). Height 2¾ inches.

302, 303. TWO MINIATURE PEAR-SHAPED BOTTLES. Each with four *Lange Lijsen* and two jardinières of plants.
K'ang-hsi (1662–1722). Height 3¼ inches.

304. MINIATURE OVOID JAR. Four *Lange Lijsen* and two flowering plants in six petal-shaped panels.
K'ang-hsi (1662–1722). Height 3 inches.

305, 306. TWO MINIATURE OVOID BOTTLES. Floral ornament in foliated medallions.
K'ang-hsi (1662–1722). Height 3¼ inches.

307. MINIATURE OVOID JAR. Scroll lotus in foliated medallions and emblems.
K'ang-hsi (1662–1722). Height 3¾ inches.

CASE XII

308. LARGE PLATE. In the centre a scalloped circle with sprays of flowers, etc.; outside a ground-work of geometrical ornament and eight foliate reserves radiating from the centre circle, each with a flowering plant, peony, chrysanthemum, plum, and lotus, and four reserves with baskets of fruit, peaches, and pomegranates alternately, with leaves.
K'ang-hsi (1662–1722). Diameter 22 inches.

309, 310. TWO JARS. White crackle. Each decorated with a lake and mountain landscape, in intense blue.
Ch'ien-lung (1736–1795). Height 8¾ inches.

311. COVERED JAR. Pure white porcelain, *Lange Lijsen* pattern in deep blue, with three rows of round-topped panels, the upper tier showing the eight Immortals with their distinctive emblems; the second, ladies playing on various musical instruments, and the lower, ladies standing at ease, every third panel having a jardinière on a stand with flowering plant.
Mark: Ta Ming Chia-ching nien chih (Made in the reign of Chia-ching of the great Ming dynasty). [1522–1566—apocryphal.]
K'ang-hsi (1662–1722). Height 19 inches.

312. GLOBULAR FLASK with long neck. Pure white porcelain, decorated in brilliant blue. The motive of the decoration of this fine piece is the transmigration of the fish into the dragon, emblematic of the success of the literary aspirant to official rank. The fish, a gigantic carp in the picture, has surmounted the Lung Mên, or "Dragon's Gate," seen as two rocks with the swirling waves of the Yellow River between them, and is just about to enter the Yü Mên, the "Jade Portal," of the celestial regions, a two-storied pavilion, where it attains its metempsychosis. The dragon appears coiled round the neck and shoulder of the bottle, a powerfully designed, four-clawed scaly monster, enveloped in flames, as it ascends into the firmament pursuing the effulgent jewel of omnipotence.
K'ang-hsi (1662–1722). Height 17¾ inches.

313. BEAKER with spreading mouth. *Lange Lijsen* pattern on pure white porcelain in dark blue. Four tiers of panels with foliated tops. In the top tier chil-

dren are with the ladies; in the second they are seated; in the third they carry musical instruments.
Mark: Ta Ming Chia-ching nien chih (Made in the reign of Chia-ching of the great Ming dynasty). [1522–1566—apocryphal.]
K'ang-hsi (1662–1722). Height 17¾ inches.

314, 315. TWO PEAR-SHAPED BOTTLES. Arabesque borders at equal distances apart; from the lower six depend precious objects.
K'ang-hsi (1662–1722). Height 8¾ inches.

316, 317. TWO VASES, one with cylindrical cover. Divided into six panels by indented vertical lines, each decorated with *Lange Lijsen.*
Mark: A leaf.
K'ang-hsi (1662–1722). Height 12¾ inches.

318. FLASK-SHAPED BOTTLE. The body divided into four vertical sections with foliated tops, containing rocks and shrubs and emblems alternately; between the sections sprays of flowering shrubs below, and *ling-chih.*
K'ang-hsi (1662–1722). Height 16¼ inches.

319 to 321. THREE VASES, inverted pear-shaped; two with bell-shaped covers. Decorated with female figures, sections of buildings, and palm-trees in bright blue.
Mark: A leaf on one.
K'ang-hsi (1662–1722). Height 8 inches.

322, 323. TWO OVOID VASES with long, slender necks, and tiger-head handles. Divided into six panels shaped as lotus petals, enclosing landscape scenes alternating with vases of flowers.
K'ang-hsi (1662–1722). Height 10½ inches.

324. OVOID VASE. Chrysanthemums and leafless prunus by rocks.
Ch'ien-lung (1736–1795). Height 7¾ inches.

325 to 329. FIVE CORNETS. With vases of flowering shrubs above, landscapes on the centres, and horsemen hunting rabbits and birds on bases in dark blue.
Mark: Leaf within double ring.
K'ang-hsi (1662–1722). Height 7¾ inches.

330. PEAR-SHAPED BOTTLE. Landscape with figures in dark blue.
K'ang-hsi (1662–1722). Height 6¼ inches.

331, 332. TWO GLOBULAR BOTTLES. Lake, mountains, and buildings, cavaliers and a ferryman in his boat.
K'ang-hsi (1662–1722). Height 8 inches.

333. CORNET. On base, horseman, hunting; on centre, landscape; and above, jardinières of flowers.
Mark: A leaf and knot.
K'ang-hsi (1662–1722). Height 5¾ inches.

334. PERFUME-SPRINKLER. Scrolls and leaves of sweet-flag.
Mark: A leaf.
K'ang-hsi (1662–1722). Height 7½ inches.

335. GLOBULAR BOTTLE with bulbous neck. Three ladies, a palm-tree, and flowering shrubs.
Mark: A leaf with fillets.
K'ang-hsi (1662–1722). Height 5¾ inches.

336. MINIATURE BOTTLE. *Lange Lijsen* and jardinières with flowering plants.
K'ang-hsi (1662–1722). Height 3⅛ inches.

337. MINIATURE BOTTLE. Six vertical panels with *Lange Lijsen* and flowering shrubs.
K'ang-hsi (1662–1722). Height 3 inches.

338. MINIATURE VASE. *Lange-Lijsen* and flowering shrubs in dark blue.
Mark: A leaf and ribbon.
K'ang-hsi (1662–1722). Height 3½ inches.

339, 340. TWO BOTTLES. Lady on horseback carrying a lute; attendants on foot; emblems and sprays of flowers.
Mark: Yü (jade).
K'ang-hsi (1662–1722). Height 3½ inches.

341. COVERED VASE. Flowering trees and a man on horseback.
Mark: Yü (jade).
K'ang-hsi (1662–1722). Height 5½ inches.

342, 343. TWO MINIATURE BOTTLES. Blue reserves with floral devices.
K'ang-hsi (1662–1722). Height 3¼ inches.

344. MINIATURE PEAR-SHAPED BOTTLE. *Lange Lijsen* separated by flowering shrubs.
K'ang-hsi (1662–1722). Height 3¾ inches.

345. GLOBULAR BOTTLE with pear-shaped neck. Decorated in deep brilliant blue with scroll leafage on the body, and conventional flowers and lozenges on the neck.
Mark: A blue leaf.
K'ang-hsi (1662–1722). Height 5¾ inches.

CASE XIII

346. WATER-BOTTLE. A blue and white bottle of not high quality, *surdécorée* with a variety of enamel colors of the muffle stove, including coral-red, apple-green of crackled texture, pale yellow and crimson. Blue and white pieces, we are told by native ceramic writers, were often supplied with *surdécoration* of this kind when the cobalt blue was spoiled in the first baking or when the ground came out clouded or spotted.
K'ang-hsi (1662–1722). Height 17 inches.

347. BOWL. A typical example of crackled *Ting yao* of Ch'ien-Lung date, intended to reproduce the ancient ware of the Sung dynasty. The ornamental designs are moulded in relief, and incised at the point, and subsequently covered with a soft-looking glaze. The so-called "soft glaze" of blue and white collectors is made of a similar grayish *pâte*, and painted with under glaze blue before the crackled glaze is applied.
Ch'ien-lung (1736–1795). Diameter 11 inches.

348. CYLINDRICAL VASE, club-shaped. A club-shaped vase of the K'ang-hsi period, *surdécorée* with enamels after a similar technique to No. 346.
Height 17½ inches.

349. SAUCER. In the centre, on a ground of floral scroll-work in green, purple, and gold on white, a white circular reserve with eight indented undurations, containing a cluster of peony and pinks.
Ch'ien-lung (1736–1795). Diameter 7¾ inches.

350. SAUCER. A white and gold-edged circular reserve with scalloped edges and wavy indentations encloses a lake scene with islands, rocks, houses, and

trees. A gold scroll border interrupted by eight rose-colored lotus flowers encircles the picture.
Ch'ien-lung (1736–1795). Diameter 7¾ inches.

351. PERFUME-SPRINKLER. A perfume sprinkler decorated with *po ku* emblems, of rank and culture, completed with foliated, "herringbone" and castellated bands. The rims are touched with *tzŭ-chin* of brownish old gold tone, a point considered by the old Dutch collectors as distinctive of good quality.
K'ang-hsi (1662–1722). Height 11 inches.

352, 353. TWO GOURD VASES with tall necks. The bodies are decorated with scarlet and white peonies, and purple and yellow butterflies on a frog-spawn ground, with two oblong white reserves showing scenes with ladies and children in brilliant enamel colors.
K'ang-hsi (1662–1722). Height 10½ inches.

354. BOWL. White egg-shell, with perforated rice-pattern in the body translucent when illuminated from within, and also visible when the vessel is filled with a dark fluid.
K'ang-hsi (1662–1722). Diameter 7¾ inches.

355. TRIPLE-GOURD VASE, with spreading mouth above a bulbous collar. The two lower bulbs and base are dark *café-au-lait* with creamy-white rings. Above, pure white porcelain decorated in dark blue, with four medallions enclosing flowers. Most of the chocolate *feuille-morte* and *café-au-lait* pieces were made for domestic use in Europe and imported throughout the eighteenth century. Much of it was shipped by the Dutch at Batavia, and it is still known to dealers as "Batavian."
K'ang-hsi (1662–1722). Height 10⅛ inches.

356. TRIPLE-GOURD VASE with spreading mouth. The lower bulb is light *café-au-lait*, with two scroll-shaped panels enclosing branches of rose peony and plum, on which sits a black-headed yellow fly-catcher with rose wings. The upper bulb and neck are pure white porcelain, with intense blue decoration of lotus flowers and scroll leaves in white reserve; and two indented ovals enclosing incense-burners.
Ch'ien-lung (1736–1795). Height 9½ inches.

357, 358. TWO VASES with spreading mouths. Covered with deep-blue fish-roe, with sprays of flowers and butterflies modelled in the paste in white reserves. Two quadrilateral gold-edged white reserves enclosing scenes with ladies and children painted in bright colors. Round base is a blue border of foaming waves, and above it a scroll border in gold with flowers and lozenges.
Ch'ien-lung (1736–1795). Height 7½ inches.

359. CUP. White *Fuchien* porcelain pierced in delicate *swastika* pattern, with five circular reserves; one shows a figure of Buddha, and the other four the eight Immortals, in high relief in gold.
Mark: In blue, *Ta Ming nien chih* (Made in the great Ming dynasty). [Apocryphal].
K'ang-hsi (1662–1722). Diameter 3¾ inches.

360. CUP. White *Fuchien* porcelain pierced in coin-pattern, interrupted by five medallions, each of three concentric circles with radii. Each of the inner circles contains a Chinese character.
K'ang-hsi (1662–1722). Diameter 3½ inches.

361. INCENSE-BURNER with scroll handles. De-

corated in relief with three-clawed dragons and scroll leaves. The curved legs start from fish heads.
K'ang-hsi (1662–1722).
Height 3¾ inches. Diameter 4 inches.

362. MINIATURE GLOBULAR JAR. A grape-vine starts from inside the rim, and spreads its leaves over about half the upper part of the jar; on the other side sits a squirrel, all finely modelled in relief.
Ch'ien-lung (1736–1795). Diameter 2¼ inches.

363. CUP. Pierced in coin-pattern with five round reserves with three-clawed dragons in low relief.
K'ang-hsi (1662–1722). Diameter 3½ inches.

364. CUP. Pierced in coin-pattern and five circles, each showing a phœnix flying over waves. The rim has a pierced border of alternate coin and lotus flowers. The conventional medallions of five phœnixes in the pierced openwork design of this cup indicate that it was specially made for the Empress. Such cups when used have linings of beaten silver.
K'ang-hsi (1662–1722). Diameter 3¾ inches.

365. YIN SE HO, OR SEAL COLOR-BOX, white porcelain, biscuit, intended to hold a vermilion pad, of which traces still remain inside. On top, in relief, a finely modelled five-clawed dragon among fire-emblems and nebulæ. On the body are nebulæ with waves below.
Ch'ien-lung (1736–1795). Diameter 3½ inches.

366 to 368. THREE PEAR-SHAPED BOTTLES. Grape-vine and squirrels in blue, and lotus-petal border.
Ch'ien-lung (1736–1795). Height 7 inches.

369. BOTTLE with swelling neck. On body are two female figures holding flowers; between them a table on which a white rabbit sits.
Mark: A leaf with knot.
K'ang-hsi (1662–1722). Height 7¼ inches.

370, 371. TWO VASES with ring handles. Figures, flowers, etc.
Mark: A leaf.
K'ang-hsi (1662–1722). Height 6½ inches.

372. WINE-JUG. The body has four hexagonally reticulated panels, the intervals being filled with rows of plum flower and leaves, in grayish-blue. On each side of the neck a blue panel enclosing conventional lotus flower, with scroll leaves in white reserve. On the bottom is a perforated coin.
K'ang-hsi (1662–1722). Height 9 inches.

373. GOURD-SHAPED BOTTLE. Decorated in dark and brilliant blue with two groups of lotus springing from below alternating with peonies drooping from above.
K'ang-hsi (1662–1722). Height 6½ inches.

374. FLASK-SHAPED BOTTLE. Decorated in dark and brilliant blue with two groups of flowers springing from rocks.
K'ang-hsi (1662–1722). Height 8 inches.

375. PERFUME-SPRINKLER. Dark blue with floral scroll-bands, with three chrysanthemums with scroll stalks and leaves.
K'ang-hsi (1662–1722). Height 5¾ inches.

376, 377. TWO MINIATURE BOTTLES. Deep blue, with foliated ornaments.
K'ang-hsi (1662–1722). Height 3¾ inches.

378, 379. TWO SMALL CYLINDRICAL VASES. Decorated in deep blue; a *swastika* band round centre separates a design showing a balcony with jardinières from one below showing two horsemen hunting.
Mark: A leaf with knot.
K'ang-hsi (1662–1722). Height 6 inches.

380, 381. TWO MINIATURE VASES. Dark blue; three figures with jardinières.
K'ang-hsi (1662–1722). Height 3 inches.

382. BOWL. The rim is white with a blue dovetail border, the body deep *café-au-lait*, pierced with round holes leaving four oval reserves. Inside, dull blue, with design of figures, etc.
K'ang-hsi (1662–1722). Diameter 4¾ inches.

383. MINIATURE BOWL. The rim white, with border in deep blue.
K'ang-hsi (1662–1722). Diameter 3¼ inches.

384, 385. TWO MINIATURE BOTTLES. Bright blue foliated circles with sprays of flowers in white reserve.
K'ang-hsi (1662–1722). Height 3 inches.

386. MINIATURE OVOID COVERED VASE. Sprays of prunus starting from rocks.
Mark: A leaf.
K'ang-hsi (1662–1722). Height 5½ inches.

CASE XIII—SECTION A

387. OVOID WIDE-MOUTHED VASE. Imitation of carved cinnabar lacquer, with two gilded medallions which in polychrome relief display a pair of archaic

dragons (*ch'ih lung*) passing through scrolls of Polyporus fungus (*ling chih*). The base and interior of the neck of the vase are enamelled green, suggestive of its fabrication at the imperial potteries. Blue enamel bands about the shoulder and base, and rudimentary handles of elephant heads.
Ch'ien-lung (1736–1795). Height 12 inches.

388. TURQUOISE BEAKER. Landscape modelled in the paste, together with various decorations, beneath a rich crackled glaze of turquoise.
Ch'ien-lung (1736–1795). Height 22½ inches.

389, 390. HAWK AND PHEASANT. Two birds perched on rocks with rich decoration in opaque enamels.
Ch'ien-lung(1736–1795). Height 11 and 14 inches.

391. WINE-POT. Rich decoration in opaque and transparent enamels; on the sides the Immortals upon cloud-forms about a *Shou* character modelled in a disk.
Ch'ien-lung (1736–1795). Height 12 inches.

392. BOWL. Reticulated floral pattern, within and without, in black on a yellow ground.
Ch'ien-lung (1736–1795). Diameter 9 inches.

393. SAUCER. Decoration, fashioned after a European drawing, depicting five personages in eighteenth-century costume, seated about a table, each with a document variously dated and inscribed. Beneath the table is a rich rug, and a tessellated blue floor fills the foreground. The material of the background is all European. The episode seems to commemorate the signature of a treaty.
Ch'ien-lung (1736–1795). Diameter 8 inches.
(PLATE XX)

394. ROSE-BACKED SAUCER. The Taoist figure, of unusual aspect, must be intended for Lao Tzu, the founder of Taoism, with scroll and gourd tied upon his pilgrim staff, and the classics of his cult carried on the back of a deer.
Ch'ien-lung (1736–1795). Diameter 10 inches.

395, 396. TWO ROSE-BACKED SAUCERS, egg-shell porcelain. Beautifully drawn and brilliant decoration of two cocks and a hen with flowers and rocks in rich transparent enamels.
Ch'ien-lung (1736–1795). Diameter 8 inches.
(PLATE XX AND PLATE XXV)

CASE XIV

397. CYLINDRICAL VASE, club-shaped. On front and back are upright rectangular white reserves on a ground of rich copper-red, one showing an equestrian figure in gorgeous apparel who, on a yellow-ochre horse, with red trappings, is gazing at two ladies in green in a green jinrikisha with a bare-legged runner. Beyond the horseman is a youth in green, with a rod over his shoulder, from which hangs a fan. The second panel shows three ladies in green around a table, in the foreground two boys in green playing with a crab.
Ch'ien-lung (1736–1795). Height 18 inches.

398, 399. TWO FLASK-SHAPED BOTTLES with long, tapering necks slightly spreading at the mouths. White porcelain. Each shows three *ch'i-lins* of gorgeous color; one salmon-pink, with deep green head and red and purple mane, tail, and "feather"; another pale yellow, with red and purple trimmings; the third green, trimmed with red and purple, a *ju-i* head upon his tail. Each stands on his individual rock of varying tints of

purple, green, and rose, a dark-green sea foaming around him. Round base of neck is a band of red, yellow, and blue flowers on black speckle under clear-green enamel, with four white oblong reserves with rounded and indented ends defined in bright purple, each containing a purple and yellow *p'an-lung*, or water-dragon.
K'ang-hsi (1662–1722). Height 20 inches.

400, 401. TWO CYLINDRICAL VASES with trumpet mouths. Large vertical leaf-shaped reserves on a brilliant blue ground which is overlaid with isolated prunus blossoms. Graceful decoration of flowers in brilliant enamels and gold fill the reserves. Mounted in French ormolu.
Ch'ien-lung (1736–1795). Height 19½ inches.

402. GLOBULAR BOTTLE. In dark tea-glaze with four circular reserves, in the white paste, each containing an arrangement of brilliant flowers in transparent enamels within a gold border. A good specimen of the softly mottled tea dust (*ch'a yeh mo*) ground of the Ch'ien-lung period, flecked all over with points of gold, a production of the imperial factory, with the seal mark of the reign stamped underneath in the paste.
Ch'ien-lung (1736–1795). Height 12½ inches.

403. OVOID VASE, egg-shell porcelain. Two reserves on a blue reticulated ground, containing landscapes copied from Dresden originals. Band of gold floral and geometric ornament about the open neck.
Ch'ien-lung (1736–1795). Height 10¾ inches.

404. BOWL WITH COVER AND SAUCER. Elaborate design of floral scroll-work with flowers in rose, lilac, sulphur-yellow and delicate greens, alternating with two leaf-shaped white reserves, each showing a

golden jar with green cords and purple tassels, holding flowers, and a gold basket.
Ch'ien-lung (1736–1795). Diameter 5½ and 8 inches.

405, 406. TWO OVOID VASES, egg-shell porcelain. Elaborate and minute decoration of landscapes with figures in delicate colors. Bands of floral and geometric ornament at neck and foot.
Ch'ien-lung (1736–1795). Height 10 inches.

407. HEXAGONAL PI T'UNG (brush receptacle). The sides pierced in hexagonal reticulation framed in pale blue, with white scrolls, rose magnolia, and red, rose, and yellow lotus flowers with green leaves in reserve. Each panel has a central white reserve bearing a decorative design.
Ch'ien-lung (1736–1795).
Height 6 inches. Width 8 inches.

408. BOWL WITH COVER AND SAUCER, egg-shell porcelain. Beautiful decoration in rose, ruby, and gold. The body of the bowl has conventional lotus flowers in gold and purplish-blue with scroll stems and leaves in gold and white, outlined in red on white ground, with four white indented oval reserves with foliated tops, outlined in bluish-green. Two contain a blue-crested rose flycatcher, perched on a branch of rose and yellow plum with deep-green leaves; another a lady, in deep blue, with a child; another a man seated on a rug with a child. The predominating effect is of rose and gold throughout, and is of unusual richness.
Ch'ien-lung (1736–1975).
Diameter 4½ and 6¼ inches.
(SAUCER, PLATE XXIII, RIGHT)

409. BOWL WITH COVER AND SAUCER. Egg-shell porcelain. Similar to No. 404. In the centre

of lid a light rose camellia, with rich green leaves. Ch'ien-lung (1736–1795).

Diameter 4½ and 6¼ inches.

410 to 419. TEN ROSE-BACKED PLATES, egg-shell porcelain. Beautifully drawn and painted design of a globular vase and flat dish filled with flowers and fruits, the whole within a double border of geometric ornament embracing three reserves containing the floral emblems of abundance—of sons, of years, and of promotions.

Ch'ien-lung (1736–1795). Diameter 8⅛ inches.

(PLATE XXVII)

CASE XV

420 to 423. GARNITURE OF TWO MANDARIN QUADRILATERAL AND TWO OVIFORM VASES. All bearing an elaborate and closely wrought decoration on large reserves, supported on a rose or copper-red ground, overlaid with diaper ornament in gold. Festivals in the open air with profuse detail of figures, landscape, and various accessories cover the entire surface, and the general style is Cantonese, being identical with that found in Canton enamels.

Late Ch'ien-lung (1736–1795)
or Chia-ch'ing (1796–1820). Height 25 and 18¾ inches.

424, 425. TWO OVIFORM WIDE-NECKED BOTTLES. A pair of bottles from the imperial potteries of the reign of Chia-ch'ing, as testified by the seal underneath and the coat of green enamel around it, as well as in the neck of the vase. The chief motive of decoration consists of groups of boys masquerading on a balustrade, holding up various implements and flowers, which, by a curious conceit, are intended to convey, rebus fashion, wishes of good augury. They read here:

Fu kuei chi ch'ing ju (Happiness, promotion and good luck!) and *Pi ting ju i* (May every wish be fulfilled!)
Chia-ch'ing (1796–1820). Height 12¼ inches.

426 to 428. GARNITURE OF DOUBLE GOURD AND TWO VASES with wide horizontal lips. All in elaborate reticulated or pierced pattern, woven in gilt bands on the gourd, and formally net-like on the others. The unpierced portions are covered with brilliant opaque enamels and gold. Seal-mark of reign.
Chia-ch'ing (1796–1820). Height 12¼ and 9¼ inches.
(PLATE XXII)

429 to 436. EIGHT ROSE-BACKED PLATES. In the central white circle a richly attired lady with two or three children surrounded by a profusion of objects of luxury, ornament, and use. The borders are rose octagon-and-square with fruit, and petal-shaped reserves enclosing flowers.
Ch'ien-lung (1736–1795). Diameter 8⅛ inches.
(NO. 431, PLATE XXIII. NO. 435, PLATE XXVII.)

437. ROSE-BACKED PLATE. In centre circle a landscape with two girls and three sheep in delicate colors; the border is rose octagon-and-square, with three oblong and three oval reserves enclosing colored flowers and black orchid blossoms.
Ch'ien-lung (1736–1795). Diameter 8½ inches.

438. ROSE-BACKED PLATE. In centre circle a lady sits on a dark brown bench attended by two children. The inner border is *swastika* on pale green, with black scroll dragons in reserves; the outer octagon-and-square on rose, with peonies in three reserves and three deep blue *Shou* characters in circles.
Ch'ien-lung (1736–1795). Diameter 8¼ inches.

CASE XVI

439. BEAKER VASE. A magnificent beaker-shaped vase of K'ang-Hsi decorated in brilliant enamels with scenes of military life. It was not uncommon at this time to decorate a pair of such tall vases as companions, one with scenes of civil official life, called *Wên T'ing;* the other, like this one, under the name of *Wu T'ing,* or "Military Vase." Rocks and trees form a framework to the picture.
K'ang-hsi (1662–1722). Height 28 inches.

440. LARGE CYLINDRICAL VASE. Copper-red prevailing in the decoration, which embraces various designs, depicting family life.
K'ang-hsi (1662–1722). Height 28 inches.

441. BEAKER with spreading mouth and base. A worthy pendant of No. 439 being a *Wên T'ing,* decorated with scenes of official life in China, although not precisely one of a pair with it. Note the apparatus of the "four liberal arts" in the reserves on the diapered band encircling the shoulder of the vase—the chess-board, the scholar's lyre, books and scroll paintings.
K'ang-hsi (1662–1722). Height 28 inches.

442. OVOID TRUMPET-MOUTHED VASE. Brilliant white porcelain, with a bold and freely drawn decoration of lotus and other flowers with birds and insects.
Ch'ien-lung (1736–1795). Height 17 inches.

443 to 445. GARNITURE OF THREE PIECES. Very elaborate decoration throughout of ceremonial and legendary scenes in the festival of the Dragon procession celebrated on the fifth day of the fifth moon, painted in minute detail in spaces contained within dark ruby borders overlaid with close floral ornament. The

centre piece shows an exquisitely drawn view of the Taoist paradise with a group of their immortal hermits dispatching wands of fate by cranes; one of them is seen on the back of the vase on his mission to the temple in mid-ocean. Seal-mark of reign.
Chia-ch'ing (1796–1820). Height 12⅛ and 11 inches.

446. VASE with bell-shaped cover. Isolated prunus blossoms on a ground of deep-green cracked ice, with leaf-shaped and other reserves filled with floral and other designs.
Yung-chêng (1723–1735). Height 16 inches.

447. PEAR-SHAPED JAR with cover. Céladon, with leaf-shaped reserves containing sprays of flowers and insects. Rose border at the shoulder and base.
Ch'ien-lung (1736–1795). Height 10½ inches.

448 to 451. FOUR ROSE-BACKED PLATES, egg-shell porcelain. In the centre, on a ground of black Y-pattern on light greenish-blue, a white foliated hexagon or octagon outlined in gold and black encloses a lady seated in a slender chair, richly attired and variously occupied. In the foreground are children in rich dresses, and a profusion of accessories in the way of vases, fruits, flowers, musical instruments, toys, books, furniture and ornaments.
Ch'ien-lung (1736–1795). Diameter 8 inches.
(NO. 449, PLATE XXI)

452, 457. TWO ROSE-BACKED PLATES, egg-shell porcelain. In the centre a lady, in costume of pale rose and yellow-green, elaborately embroidered in black, and a deep, purple-blue scarf, a rose camellia in her black hair, sits on a low ebony bench and looks down on three children in the foreground.
Ch'ien-lung (1736–1795). Diameter 8 inches.
(PLATE XXV)

453 to 456. FOUR ROSE-BACKED PLATES, egg-shell porcelain. The white circular centre shows a lady in rich apparel all embroidered in black, seated in a pale-yellow and brown bamboo armchair; her right arm rests on a white-topped ebony table on which a gold incense-burner stands to left of a deep blue sprinkler with gold scroll dragons, holding two gold- and purple-eyed green peacock feathers and a branch of coral. To the right of the lady a child, a rose lotus flower in his left hand, advances on another in the centre foreground, who shows a yellow "hand of Buddha" in his right hand. Further to left another child stands holding a vase. A narrow border of delicate black scroll on pale sea-green encircles the picture, outside which is a border of black-flowered diamond on pale yellow-green interrupted by three oblong white reserves, the foliated ends defined in gold and rose, each with a scroll water-dragon tinted in cobalt.
Ch'ien-lung (1736–1795). Diameter 8⅛ inches.

CASE XVII

458. PLATE. With decoration in centre and on rim of flowers and butterflies in brilliant enamel colors on a frog-spawn ground.
K'ang-hsi (1662–1722). Diameter 12¾ inches.

459, 460. TWO LARGE JARS with bell-shaped covers. The precious objects of the Taoists, some marked with the character *Shou*, are arranged on a frog-spawn ground which supports four large quadrilateral reserves, outlined in yellow, with scalloped bases and scalloped and foliated tops, showing interior scenes illustrating historical episodes; the scenes are the same on each piece, varying little but in the colors of the costumes. Round the base is a frog-spawn border with eight quadrilateral yellow-edged reserves with

foliated tops containing the flowers of the four seasons. The neck is decorated with peonies, lotus, prunus chrysanthemums, and convolvulus, with butterflies in brilliant enamel colors. On the covers are four pyramidal reserves, with foliated tops, on a frog-spawn ground, each showing boys at play; between these reserves vases with flowers or peacock feathers with the *Shou* or *Yang* and *Yin* sign in red on each. The top is bright purple-blue. Magnificent examples of the brilliant coloring which distinguishes the reign of K'ang-hsi. The cobalt blue, as here, is usually applied over the glaze and fired in the muffle stove with the other enamels of the polychrome palette. It takes a purplish tinge, and stands out in a tangible relief, but has one disadvantage in that it has a tendency to scale off.
K'ang-hsi (1662–1722). Height 23 inches.

461. CYLINDRICAL EWER with tiara top, used for iced fruit syrups; another magnificent example of the above class. The strongly designed dragon is four-clawed, as is usual in the finest pieces of the time which are not from the imperial factory. Note the crackled texture of the green enamels, as interesting points of comparison with contemporary monochrome glazes executed with the same materials.
K'ang-hsi (1662–1722). Height 20 inches.

462, 463. TWO HEXAGONAL LANTERNS. Egg-shell porcelain, decorated in most brilliant transparent enamels of the K'ang-hsi period on a paste of exquisite fineness. Each piece is surmounted by a crenelated crown, originally gilt, and the hexagonal retreating base rests in a metal stand or socket of similar design. The six panels bear decorations depicting traditional incidents.
K'ang-hsi (1662–1722). Height 12¼ inches.
(PLATE XXIV AND PLATE XXVI)

464, 465. TWO OVOID EGG-SHELL VASES. The one has very delicate and rich decoration of numerous elaborately attired figures. Two ladies seated, one with her back turned, the other in pale blue. To the right, a girl in pink, on a dark green seat; behind her a purple jar and a bamboo cabinet. In the foreground a lady in a chair, at her knee the head and shoulder of a child. Beyond a young girl, and to the left of the lady working, two boys stand in the foreground, one with a black and gold stand of arrows. The other has just shot an arrow from a yellow bow, and in front of him, on the floor, lie three brilliant yellow peaches, each transfixed by an arrow. The inscription on this beautiful eggshell vase records the date, the residence and the name of the studio of the artist decorator, who has attached his seal below. The date at the beginning is the cyclical year *chi yu*, which would correspond to A. D. 1729.

A companion vase, but inscribed and sealed by an artist who writes: "Painted on a winter day at Chu Chiang in the *Chin Shui T'ing*" (literally Waterside Pavilion), but giving no date. Figures and accessories of a similar character. A lady, to her right a child in rose-tinted jacket; front a slender girl; all three regard another child, to the right, who recites under the direction of a lady. To the left of the seated lady, in the foreground, is a child who carries a black-handled white standard with gold top and pendant white sounding-stone, and addresses himself to the other child.
Yung-chêng (1723–1735). Height 8 inches.

466. HEXAGONAL LANTERN. Fine egg-shell porcelain in reticulated and perforated pattern with medallion reserves bearing delicate floral decoration. Crenelated top and gilt metal stand.
Ch'ien-lung (1736–1795). Height 15½ inches.
(PLATE XXIV)

467 to 469. THREE LARGE ARMORIAL PLATES. Fine white porcelain, with brilliant decoration in five-color enamels of late seventeenth or early eighteenth century. Made in China to fill an order sent out from Holland, and each carrying the armorial bearings of places as follows, to wit: Loven, Amsteldam, and Meggelen.
K'ang-hsi (1662–1722). Diameter 17 and 15 inches.

470, 471. TWO BLUE AND WHITE PLATES. With borders of Chinese landscapes in reserves surrounding a design copied from a European engraving, and showing a trio of musicians—a lady at a dulcimer, a flautist, and a lute player, all in the style of Louis XIV and treated with characteristic Chinese fidelity. Late seventeenth century.
K'ang-hsi (1662–1722). Diameter 13 inches.

472. LARGE PLATE. Rich decoration of red, gold, and blue in the style taken to Japan by Kakiyemmon, and familiar as Imari.
Yung-chêng (1723–1735). Or early Ch'ien-lung (1736–1795). Diameter 16 inches.

CASE XVIII

473. BEAKER with spreading lip and slightly spreading base. The legendary battle scene which forms the main decoration of this imposing vase is taken from one of the semi-historical romances, perhaps the *Shui hu ch'uan* (The story of the river pirates). One of the banners emblazoned *san chün* would be that of the commander-in-chief of the imperial armies. The emblems enclosed in the reserve panels of the brocaded band encircling the shoulder of the vase comprise: a chessboard for "the game of war" a hanging

musical plaque of jade, a lyre wrapped in its case, and a wine cup of rhinocerous horn. On the neck of the vase, as if presiding over the scene below, are grouped the Taoist triad, Fu, Lu, Shou, the star gods of happiness, rank and longevity. The first of the three bears in front a banner with four large gold characters on it, *T'ien kuan tz'u fu* (The celestial official who bestows happiness). The pineclad rocks which form the background of the figure scenes present a gorgeous decorative effect in shades of green.
K'ang-hsi (1662–1722). Height 30 inches.

474. LARGE CLUB-SHAPED VASE. Boldly drawn decoration of figures in predominating tones of copper-red, in similar style and technique to No. 440.
K'ang-hsi (1662–1722). Height 18 inches.

475. BEAKER with spreading lips and base. A striking specimen of the finest Chinese ceramic art, complete in every detail. The luminous green ground, stippled with black, on which the butterflies are brightly displayed, is spread with natural sprays of flowers and fruit, after the decorative motive known technically as *po bud*—(a hundred flowers). The large foliated panels on the neck of the vase exhibit two of the most characteristic flowers, the peony and chrysanthemum. The other reserve panels on the body are of pleasingly varied outline, the *po ku* emblems being grouped in pomegranates, the sea monsters in *ficus religiosa* leaves, and the birds and landscapes on lotus leaves partly unrolled at the edges. In every particular it will repay careful study.
K'ang-hsi (1662–1722). Height 31 inches.

476. CYLINDRICAL INCENSE-BURNER. Formed as two sections of bamboo. Richly diapered ground of rose and gold, with isolated blossoms and

band of scroll-lotus, the centre of each flower bearing a circular *Shou* character.
Ch'ien-lung (1736–1795). Height 11¼ inches.

477. CYLINDRICAL VASE, club-shaped. Covered with a frog-spawn ground on which are red, yellow, black, and rose daisies, and three *p'an-lung* (water-dragons), one rose-colored, the others yellow, descending between three large quadrilateral white reserves, outlined in broad yellow and narrow green lines, with rounded corners, scalloped bottoms, and foliated tops with curls and *ju-i* heads at the corners, enclosing elaborately decorated flower-baskets, with black handles and black decorated rims, in which are red, yellow, and blue chrysanthemums, and red lotus, peonies, and prunus with leaves of varying green.
K'ang-hsi (1662–1722). Height 18 inches.

478. DOUBLE-GOURD BOTTLE on a carved ebony stand. Covered with sprays of red and rose chrysanthemum, red prunus, red and yellow asters, with black and green, yellow, and rose, butterflies on a ground of pale-green frog-spawn, with four large reserves shaped as leaves and fruit, showing the flowers of the four seasons, peony, lotus, chrysanthemum, and prunus, with appropriate birds. On the shoulder a border with semi-blossoms of red and white, rose-colored and yellow prunus, with deep green leaves in triplets, between four white reserves shaped alternately as pomegranate and "hand of Buddha," containing sprays of rose prunus and yellow and white lotus.
K'ang-hsi (1662–1722). Height 17 inches.

479. CYLINDRICAL VASE, club-shaped. Sprays of conventional lotus, red, yellow, rose, and purple, with rose and yellow butterflies on a rich green frog-spawn ground, support four quadrilateral white re-

serves with indented corners, one showing a green lion contemplating the blue, black, and yellow asters which grow on the red and green rocks around him; above are green and orange nebulæ. The opposite reserve has a red and yellow lion standing among red and green rocks, on which grow fungi and flowers, and exhaling five black bats in an orange-red breath which partly hides the green and yellow clouds above.
K'ang-hsi (1662–1722). Height 18 inches.

480 to 483. FOUR ROSE-BACKED SAUCERS, egg-shell porcelain. In the white circular centre a lady in costume of rose and pale green embroidered in black and brilliant blue, and white scarf, gold ornaments in her hair, sits in a high-backed carved ebony arm-chair, regarding a child in the left foreground, dressed in black-embroidered green coat, rose trousers, and gold necklet, who holds in his left hand a black bird's wing, while with his right he exhorts a brown sleeve-dog with white or black spots, who romps at the lady's feet. The accessories are a large white cracked-ice jar with yellow interior, and a large covered one of light blue with black scroll decoration, and a black and gold or green and gold box of books. To the right is another child in rose coat, pale yellow trousers, gold necklet, and gold head-dress, who leans to the right holding a gold *ju-i* sceptre; another in blue peeps over his shoulder, to the left, while between him and the lady, in the background, is a tall, yellow, brown-spotted bamboo stand, with pale blue top, on which stands a purple green and gold incense-burner and a dull green vase with two gold-eyed, dark green peacock feathers.
Ch'ien-lung (1736–1795). Diameter 8 inches.

484. ROSE-BACKED SAUCER, egg-shell porcelain. A lady, in rose jacket, pale green apron, and white skirt, is seated facing to the left, in a pale yellow

brown-spotted bamboo armchair; over her left shoulder she holds a gold-mounted white fly-flap. To the right a child in rose coat and blue trousers and gold necklet runs with raised hands toward another in green coat and trousers, a gold neck-chain with large gold pendant and rose tassel hanging down his back; another in brilliant blue coat looks out from beyond the lady to the left, in front of him a white rabbit with rosy ears sits on the floor, and another spotted one in the centre foreground. To the right, behind the lady's chair, stands a large white cracked-ice jar.
Ch'ien-lung (1736–1795). Diameter 8 inches.

485 to 492. EIGHT ROSE-BACKED SAUCERS, egg-shell porcelain. In the white central circle, a lady in rosy-purple jacket lined with pale yellow, green embroidered apron, and pale-rose skirt and gold-embroidered black scarf, sits on a box-seat of deep cucumber-green with rosy panels and brown-yellow top, resting her right hand on a blue- or green-covered box of books which stands on the seat to the left, as she looks down at two children to the right, one of whom, in rose coat, light green pants, and necklace with two gold pendants suspended behind him, presents to her a lotus plant with white and rose flowers growing in a golden jardinière. Beyond the two a massive oval jar and a large covered jar; and, behind, a yellow circular bamboo stand with mottled top, on which is a rose camellia and a vase of purple and green.
Ch'ien-lung (1736–1795). Diameter 8 inches.

CASE XIX

493, 494. TWO BEAKERS with long narrow necks with convex centres, spreading mouths and bases, and black handles. These two beakers, brilliantly decorated in enamel colors of early K'ang-hsi date, are

remarkable for the fact that the blue is all under the glaze, having been fixed at the first firing, after the technique of the preceding Ming dynasty. The motive is a historical scene, the Emperor Yu Wang (B. C. 781–771), of the Chou dynasty, being seated with his favorite consort, Pao Ssu, surrounded by courtiers watching the arrival of feudatories who had been summoned by a false alarm to rescue the capital from a pretended assault by Tatars, all to gain a smile from the notorious Pao Ssu. (*See* Mayer's *Chinese Reader's Manual*, p. 168).
K'ang-hsi (1662–1722). Height 26½ inches.

495. TALL BEAKER with long neck, spreading mouth, and slightly spreading base, of the same beauty and style of decoration as No. 475. The emblems enclosed in the brocaded band around the shoulder are all musical, comprising a bronze bell, castanets, a mouth reed organ, and a copper chime mounted on its frame. The appropriate association of birds and flowers in the reverse panels is proceeded by pictures of the phœnix and peony, of mandarin ducks and lotus flowers, wild geese and reeds, of storks and peaches, joins emblems of longevity, and the rest. Among animals sacred deer are grouped with pines, the sea monster and eagle with pines, and dryandras, and the eight chargers of the ancient Emperor Mu Wang, with willows.
K'ang-hsi (1662–1722). Height 32 inches.

496, 497. TWO BEAKERS with long necks and spreading mouths and bases. Each shows on the body an exceedingly rich decoration in which green and gold predominate; two crested pheasants in plumage of blue, red, green, orange, and gold on the limb of a tree, with blue-green and white flowers, which, starting in front of pale green and purple rocks, spreads upward round

the vase; red flies hover round the ends of the branches, beneath which grow red, blue, green, and golden peonies and black and red asters, with leaves of bright purple and pale and dark green. On the neck are two finches in green, orange, and dark blue, with black heads, one perched on a deep green twig, the other regarding him from a rock behind which grow red, purple, and gold peonies; from the sandy foreground springs purple iris, and above is a golden sun.
K'ang-hsi (1662–1722). Height 17¾ inches.

498. BOWL of white porcelain. Decorated in brilliant enamel colors, showing a ceremonial scene where a personage in yellow robe, green cape, and gold headdress, performs on a yellow-topped drum, decorated with red lotus and scroll-work, accompanied on the flute by another man in blue with a green cape and black and gold hat, while two in pale green official robes embroidered in black hold gold banners charged with emblems of the sun and moon, and borders of blue; behind, another, in bright green, holds a sacrificial tripod cup aloft in his left hand. To the left a man in red, green, and rose stands by a lady in green, red, and gold, who holds a fan; beyond them stands a pale yellow stag embellished with black stars and rosy horns, and a rose-colored doe spotted with black circles, close to a green palm behind a fantastic blue rock. In the foreground a man in blue robe and gold belt kneels and points to the left. All the men have official hats of black and gold. From the right come five girls, in red, yellow, green, pale green, and bright blue dresses, playing on musical instruments, another in bright green carries a gold wine-pot. In the foreground are two red-crested, black and white cranes. A building with *swastika* grill in black on green, and a panel of flowered hexagon in red on white, forms a background to the group. A long window, at each side of which hang pale

yellow curtains, decorated with deep purple plum blossoms and a pale red one with nebulæ and lozenges in deep red and gold, is seen between the girl musicians and two others in green, pale green, yellow, and gold, who follow with gold incense burners hanging from rods; between these two, in the distance, is a peacock with expanded tail of rich blue spotted with gold; next comes a lady in yellow, red, and green robes, and blue and gold peacock head-dress, followed by two maids, in pale green, with black and gold head-gear, who carry long-handled fans of red, blue, and gold. Last of the procession are two girls in pale green, who are coming through a gateway in a wall topped with yellow tiles, one carrying a red cushion. The wall ends in a green-tiled pagoda tricked with blue, with blue and red *swastika* grills, and a window from which a lady in bright blue and green, holding a gold fan, another in green, and a man in rose, are looking forth. Large palms and red chrysanthemums shooting from behind purple and green rocks, with trees beyond, with bright red flowers, intervene here; above are clouds traced in red, among which is seen part of a green-tiled building, trimmed with red and purplish blue, and a gold fire-emblem at the peak.

Mark: A seal in a double blue ring, containing the character *chih*, meaning "by imperial order."

K'ang-hsi (1662–1722). Diameter 15 inches.

499. ROSE-BACKED PLATE, egg-shell porcelain. The central circle has a ground of black Y-pattern under light cobalt-blue enamel, with a hexagonal foliated white reserve, outlined in purple and gold, showing a lady in pale rose jacket, white skirt, and deep blue scarf, standing in the foreground to the right, with a black bird's wing in her right hand, looking down at a long-tailed, black-spotted white cat standing upon a pale yellow-green citron with deep green leaves. Beyond,

to the left, stands another lady, dressed in pale rose and greenish-yellow, who holds up a gold *ju-i* sceptre from which hang two interlocked gold rings, and presides over a blue dish of rosy apples and pale yellow citrons ("hands of Buddha"); to the left two children, in coats of pale rose and blue and white trousers, stand together looking longingly at the fruit.
Ch'ien-lung (1736–1795). Diameter 8¼ inches.

500. ROSE-BACKED PLATE, egg-shell porcelain. A foliated octagonal gold-edged white reserve showing a bronze flower-basket with black Y-pattern and white circular medallions with sprays of peony, prunus and aster in rose, blue-green, and yellow; round the handle, which falls to the left, is tied a bright cobalt-blue ribbon with gold ends. The basket is filled with rose peonies and pinks, blue and yellow asters, and white prunus. On a rose-colored stand to the right is a brilliant cobalt-blue dish, containing green apples, broken pomegranate, yellow "hand of Buddha," and a rose camellia.
Ch'ien-lung (1736–1795). Diameter 8¾ inches.

501, 502. TWO ROSE-BACKED PLATES, egg-shell porcelain. Each with a central round medallion with irregular wavy edge defined in black, showing a lady, in dress of pale rose and green, seated on a rose-colored garden-seat facing to left, her sleeve resting on the corner of an ebony table with black and white marble top, part of which is seen in the right foreground, and on it a pear-shaped vase of brilliant ultramarine, on a rose-colored stand, in which is a spray of rose prunus; beyond is a gold plate with rosy apples. In her right hand the lady holds a twig of red prunus with leaves and fruit. Beyond, to the left, runs a child in an ultramarine coat and pale rose trousers, looking up at the lady, and extending his right arm in the air.
Ch'ien-lung (1736–1795). Diameter 8¼ inches.

503. ROSE-BACKED PLATE, egg-shell porcelain. In the central circle on the right is a house decorated in dark green and brilliant cobalt blue, with deep green tiles and foundation of orange masonry edged with pale blue marble, with a row of purple lotus petals above. A wooden walk, outlined in red-brown, connects the house with a purple and green pavilion, partly seen on the left, in which two men, one in cobalt, the other in sulphur-yellow, are seated looking at one in a rose-colored robe who gallops toward them below on a spotted white horse. To the left in the foreground another is seen, in cobalt blue, on a black horse.
Ch'ien-lung (1736–1795). Diameter 8¼ inches.

504 to 506. THREE ROSE-BACKED SAUCERS, egg-shell porcelain. In the white central circles are two rose peonies with blue-green leaves, below them a white flower with yellow centre; a yellow, rose-spotted citron is partly visible behind, to the left a part of another, and white and blue asters. Encircling this design is a border of black flowered lozenge on pea-green defined inside in gold, outside in black, outside which a border of black Y-pattern on pale greenish-blue.
Ch'ien-lung (1736–1795). Diameter 7¾ inches.

CASE XX

507, 508. TWO TALL BEAKERS with serrated vertical flanges and chimæra handles. Boldly and characteristically decorated in the polychrome enamels of the reign of Wan-li, known as *Wan-li wu ts'ai*. They are productions of the imperial pottery of the time, being decorated with five-clawed dragons and phœnixes for the use of the palace. The five colors (*wu ts'ai*) of the period are blue, green, red, yellow, and black. The blue is always under the glaze, the other colors are enamels,

painted on over the glaze, and fixed by a second firing in the muffle stove. The latter comprise a full, deep green, a brownish red, and a pale yellow, all three roughly put on with the brush, and subsequently defined and filled in with pencilled lines of black. The floral background is mainly composed of sprays of peony and chrysanthemum, and the decoration is completed by diverse bands of formal ornaments, foliations and fret peculiar to the age. The piece shows evident signs of having been fashioned in four separate sections, made to adhere by "slip," and covered with a thick, fluescent glaze, which, according to the ceramic records of the time, required at least seven days for its first firing.

Mark: In oblong panel beneath the lip, *Ta Ming Wan-li nien chih* (Made in the reign of Wan-li of the great Ming dynasty).

Wan-li (1573–1619). Height 34½ inches.

(PLATE XXVIII)

509. LARGE OVOID VASE, with tall neck and spreading mouth. The whole invested with a dark opaque-rose ground, closely sprinkled with sprays of leafage and flowers in transparent enamels. At the foot a cartouche border, and under the lip a row of *ju-i* heads.

Ch'ien-lung (1736–1795). Height 30 inches.

510. BEAKER VASE, with long neck and spreading mouth and base. Decorated with red, yellow, and rose peonies, with deep green leaves, supporting two large quadrilateral white reserves showing lake and mountain scenery, with boats and foreground rocks. In the right-hand upper corners are two red seals. On the sides are two circular reserves enclosing red carp, and below them two, pomegranate-shaped, with dark green shrimps. The neck is decorated, like the body,

with two upright quadrilateral reserves showing similar seals and landscapes, one with a seven-starred constellation in the left upper corner. The square seal which is repeated in several of the reserve panels of the decoration of this vase is *Chu Chü* (Bamboo Retreat), and represents the studio name of the artist decorator.
K'ang-hsi (1662–1722). Height 19 inches.

511. LARGE BOWL. In a purple boat under a yellow-topped canopy with green border are travellers; a bearded man, in black hat and rose-edged purple robe, sits at a table drinking with another dressed in green with a pink sash; to the left an attendant in green brings a yellow flask. To the right another man clad in yellow, with a black hat, is talking to one in a rose-colored blouse and green skirt outside the canopy. Another in a green blouse, purple breeches, and a straw hat sculls with a large yellow oar. Forward, a bare-headed person in purple blouse and white breeches crouches, drawing wine from an urn. To the left are vast purple and green rocks, a shooting cataract, and umbrageous trees. To the right are also rocks and trees in bewildering perspective. Above the boat appears the yellow crescent moon, and two groups of yellow stars. One third of the outer surface of the piece is occupied by twenty-two columns of Chinese characters descriptive of the excursion depicted.
Mark: Ta Ch'ing Kang-hsi nien chih (Made in the reign of K'ang-hsi of the great Ch'ing dynasty).
K'ang-hsi (1662–1722). Diameter 15 inches.

512. BEAKER VASE. Intricate and fantastic decoration in transparent enamels in the southern Mongol style.
Ch'ien-lung (1736–1795). Height 18 inches.

513. OVOID JAR, with cylindrical cover. Dec-

orated with conventional lotus with scroll stalks and leaves in white reserve on a red ground, interrupted by three white upright foliated lozenge reserves, two enclosing birds and flowers, and one with emblems, in enamel colors. Above and below three foliated semi-lozenges intervene, containing red chrysanthemums with scroll leaves in green.
K'ang-hsi (1662–1722). Height 10¾ inches.

514. ROSE-BACKED PLATE, egg-shell porcelain. In the central white circle on a brilliant cobalt-blue rock in the yellow-green earth stands a pheasant of gorgeous plumage. His mate sits to the right partly concealed by the rock, from behind which branch out rose and white peonies with yellow and blue green leaves and brilliant yellow asters below.
Early Ch'ien-lung (1736–1795). Diameter 8¼ inches.

515. ROSE-BACKED PLATE, egg-shell porcelain. In the foreground, preening his breast, stands a chocolate-colored quail mottled with bluish-white, his head and breast a pale rosy-brown; to the right stands his mate looking upward at a butterfly of iridescent green and rose that comes flying to the rose and yellow chrysanthemum which forms a background to the birds; to the left another quail approaches, looking for food in the sand. A border of arabesque scrolls in brilliant cobalt on white, edged with black and gold, separates the white centre from the edge.
Ch'ien-lung (1736–1795). Diameter 8 inches.

516. ROSE-BACKED PLATE, egg-shell porcelain. In the centre, to the right, on a purple-gray and black rock, stands a quail preening his left shoulder, his head, wings, and back are dark chocolate, the latter streaked with bluish-white; his breast is pale rosy-brown. Beyond him grow white and rose chrysanthemums, with

rich green leaves of varying shade. Before him, to the left, another quail, whose breast is of a deeper shade, is pecking at some purple and yellow asters growing beneath the rock. A third bird is partly seen standing beyond him. Encircling this design is a border of black-flowered lozenge on pale greenish-blue. On the edge is a border of large octagon-and-square in black on pale rose, dotted with blue, interrupted by three oblong white reserves with foliated ends defined in gold and deep blue, enclosing a rose peony and a yellow peach, a white chrysanthemum, and a rose peony with green and yellow citrons.
Ch'ien-lung (1736–1795). Diameter 8¼ inches.

517, 518. TWO ROSE-BACKED PLATES, egg-shell porcelain. Each with a view of a lake; in the centre is an island with purple, overhanging rocks, deep green trees, and small buildings; beyond are boats and a red and purple rocky shore, with gray precipitous mountains in the distance.
Ch'ien-lung (1736–1795). Diameter 8¼ inches.

519. ROSE-BACKED SAUCER, egg-shell porcelain. In the centre a lady in delicate rose green, and black costume sits on a long green bench, holding a white and gold fan in her left hand, while adjusting her head-dress with the right. In the foreground, to the right, stands a child, in a pale rose jacket and pale blue trousers, a gold chain on his neck, who presents to the lady with his left hand a sparrow on a perch; in his right he holds a small bottle-gourd, and looks backward toward another child dressed in pale lilac, and a gold head ornament, who stands behind the seat, holding in his right hand a black *săng*, or organ. The design is enclosed by a border of black flowered octagon-and-square.
Ch'ien-lung (1736–1795). Diameter 8 inches.

520. ROSE-BACKED SAUCER, egg-shell porcelain. On a ground of flowered octagon, the squares a pale blue-green, a white leaf-shaped reserve outlined in black and gold, with rose peonies, red prunus, and yellow-eyed asters partly seen round the edge, encloses a lady in a costume of delicate rose, pale sea-green, yellow, and black, seated on a dark-brown bench, holding at her right shoulder a baby in brilliant cobalt dress. In the foreground, before her, two children, in blue and pale rose coats and gold necklets, play with a black and white rabbit.
Ch'ien-lung (1736–1795). Diameter 7⅞ inches.

521. ROSE-BACKED SAUCER, egg-shell porcelain. In the centre, on a long, low, light-brown bench, sits a gray-bearded personage of cheerful countenance, in pale cobalt blue coat, white trousers, and rose-bordered slippers, resting his right arm on a light green box of books. Behind stands a young lady, in a pale yellow jacket and rose skirt, her hand resting on his right shoulder. To the right stands a lady in coat of rosy-lilac, white delicately embroidered skirt, and dark wine-colored sash with gold ring, offering a rose camellia; in her left hand she holds a gold-bordered white fan, from behind which a boy, in a light rose coat and white trousers, peeps out and drops a pale yellow fan.
Ch'ien-lung (1736–1795). Diameter 7¾ inches.

522. ROSE-BACKED SAUCER, egg-shell porcelain. In the centre is a lady, in pale grass-green jacket and rose skirt, reclining on a green lounge, her right arm resting on a jar of deep brilliant blue, with oval ruby-colored medallions; in front, on the floor, lies one of her slippers; to the right a small brown dog holds the other in his mouth.
Ch'ien-lung (1736–1795). Diameter 7¾ inches.

CASE XXI

525. CYLINDRICAL VASE, club-shaped. A cylindrical vase of the K'ang-hsi period cleverly decorated with two shades of vermilion in combination with gold. The motive of its decoration is the legend of the transmigration of fish into dragons, which we have met with before. A carp, repeated on either side, in the act of springing up the celebrated cascades of the Yellow River at the *Lung Mên*, or Dragon Gate, figured here by twin perpendicular rocks. A pair of four-clawed dragons, into which the fishes are presumed to have changed, envelop the rest of the vase in their scaly folds, pursuing two whirling jewels of omnipotence in the midst of flaming clouds. The shoulder of the vase is covered with *swastika* pattern diaper studded with prunus blossoms, interrupted by panels of emblems of "the four liberal arts." The neck displays *shou* characters with *swastika* symbols *wanshou* (a myriad ages!) together with formal sprays of sacred fungus, and the decoration is completed by formal borders of castellated design, rectangular and sceptre-head fret.
K'ang-hsi (1662–1722). Height 18 inches.

526, 527. TWO CYLINDRICAL VASES with spreading lips, on ormolu stands. Covered with floral scrolls in white on a vermilion ground, with arabesque borders on shoulders and bases in brilliant red, blue, and green enamels.
K'ang-hsi (1662–1722). Height 21 inches.

528, 529. TWO OVOID JARS, with straight lids. Floral scroll in white on a vermilion ground.
K'ang-hsi (1662–1722). Height 9½ inches.

530. OVOID VASE with short neck, spreading lip

and base. White chrysanthemum scroll on a vermilion ground, with reserves of varied form enclosing lions, carp, butterflies and emblems.
K'ang-hsi (1662–1722). Height 17 inches.

531. OVOID VASE with gold cover. White porcelain, with a four-clawed dragon in red, green, and yellow surrounded by red and green nebulæ.
K'ang-hsi (1662–1722). Height 15 inches.

532, 533. TWO PILLOWS. Two rectangular pillows decorated with scrolls of peonies. Each pillow has a handle on one side, modelled in openwork relief, the one as a spray of prunus, the other as a branch of peaches.
K'ang-hsi (1662–1722). Height 17 inches.

534. BEAKER VASE with narrow neck. The ground is frog-spawn with butterflies and ten reserves of varied shape showing fabulous animals and birds, flowers, and emblems, in brilliant enamel colors.
K'ang-hsi (1662–1722). Height 25 inches.

535. FLASK-SHAPED BOTTLE. White porcelain, with two bright red and gold carp in a green foaming sea; from the lip droops a branch with red flowers, which are also scattered on the water.
Yung-chêng (1723–1735). Height 17 inches.

536. QUADRILATERAL VASE, tapering, with spreading lip and pyramidal base. Figures of the gods of longevity, rank, etc., attended by boys, are modelled in high relief on the body, and emblems on the neck; on shoulder is scroll peony on frog-spawn, and on base flowers on dark green curl-work.
K'ang-hsi (1662–1722). Height 17¾ inches.

537. LARGE FISH-BOWL. Red, blue, green,

and gold dragons in contortions, over a foaming green sea, on which red and white plum blossoms are scattered. Above are red, black, and green nebulæ.
K'ang-hsi (1662–1722).
Height 18 inches. Dameter 22 inches.

538. QUADRILATERAL VASE, with metal rim and pyramidal base. Yellow, blue, and green dragons and knots on a frog-spawn ground cover the shoulder and side, which are bordered by green key-pattern and red *ju-i* heads in relief; on each side are two reserves in relief pierced in the form of landscapes with animals, etc.
K'ang-hsi (1662–1722). Height 14 inches.

CASE XXII

541, 542. TWO CYLINDRICAL VASES with ormolu lips and bases. Green and blue scroll peonies and green water dragons on a vermilion ground support circular reserves enclosing red, white, and blue flowers on green.
K'ang-hsi (1662–1722). Height 20½ inches.
(PLATE XXX)

543, 544. TWO BEAKERS. White floral scroll on vermilion ground on neck and bases; on centres in colors on green.
K'ang-hsi (1662–1722). Height 9¼ inches.

545. TALL BEAKER VASE. A vase of surprising beauty and interest, which is to be referred, from the form, style and decorative details, in connection with the double ring "mark" under its foot, to the reign of K'ang-hsi. The variously shaped reserves in its decoration are filled with artistically executed panels of picturesque scenery composed after the best style of

Chinese art to illustrate the quotations from poets which are written out to accompany the pictures. The literary extracts are signed by two seals in varied script, which would be attached by the artist, the first *Shih Chü* being his nom de plume, and the second, *Chu Shih Chü* (Red Rock Retreat), the name of his studio or hall-mark. His work has been met with elsewhere, but the present is incomparably the finest example that has yet been noticed in the ceramic field.
K'ang-hsi (1662–1722). Height 28 inches.

546, 547. TWO CYLINDRICAL VASES. Covered with scroll peonies in blue-green and white, and water-dragons on a vermilion ground, with circular green medallions enclosing red and white conventional peonies.
K'ang-hsi (1662–1722). Height 18½ inches.

548, 549. TWO CYLINDRICAL VASES with spreading mouths and bases. Conventional scroll lotus on a vermilion ground; on centres broad bands of frog-spawn with red medallions enclosing white water-dragons, and arabesque borders with flowers and *ju-i* heads in blue, red, and green enamels.
K'ang-hsi (1662–1722). Height 17¾ inches.

550. OVIFORM JAR with carved ebony cover. White porcelain, with a bold design of two red and green pheasants with black wings standing on red and green rocks, from which spring red peonies and prunus.
K'ang-hsi (1662–1722). Height 23½ inches.

551. CYLINDRICAL VASE, club-shaped. White porcelain. On body and neck an elaborate design of red and blue chrysanthemums with small, white scroll leaves on a green ground supports two large quadrilateral reserves showing mounted warriors and landscapes; on each side two circular medallions with flowers

and inscriptions. On the shoulder are emblems and green chrysanthemum flowers, and on the neck, landscape and blue flowers. By the same artist as in 545, and same seal mark, *Chu-Shih-Chü*.
K'ang-hsi (1662–1722). Height 17½ inches.

552. OVIFORM VASE with silver cover. White porcelain. A ground of yellow and red peonies on black supports two quadrilateral reserves with pictures of historic or legendary incidents; two circular medallions on each side show ladies and crickets. The cover has a central *Shou* character surrounded by five bats; and *Shou* characters and knots alternate round the side.
K'ang-hsi (1662–1722). Height 16¾ inches.

553. OCTAGONAL, CYLINDRICAL VASE, with short neck and spreading lip. White porcelain. Scroll lotus in blue, red, and green on body and neck, and emblems in quadrilateral orange-toned reserves on diaper grounds on the shoulder.
K'ang-hsi (1662–1722). Height 16 inches.

CASE XXIII

554, 555. TWO TALL, FLUTED MANDARIN VASES with dragon handles and bases of ormolu. A frog-spawn ground with brilliant butterflies and flowers supports quadrilateral and foliated reserves enclosing landscapes, flowers, and emblems; the whole in brilliant enamels.
K'ang-hsi (1662–1722). Height 26 inches.
(PLATE LXVII)

556. OVOID JAR with bell-shaped cover. Covered with wave design in dark purple or *aubergine*, over

which are scattered isolated blossoms and emblems, pointed rocks appearing at intervals below.
K'ang-hsi (1662–1722). Height 19¼ inches.

557. DUCK, standing on lotus leaf, his back pierced in lozenge shape. He is rose colored with a brilliant blue tail; his bill unglazed; the leaf a céladon-green with blue stalks.
K'ang-hsi (1662–1722). Height 13½ inches.

558. FIGURE OF KUEI-HSING, the popular god of literature. Invested with vivid enamel colors. K'uei-Hsing is said to have attained the highest grade at official examinations, but was denied office because of his ugliness; whereupon he jumped into the Yellow River and was borne to his present place in the firmament of the Dragon. He was canonized in the fourteenth century. He stands poised on the head of a fish-dragon, the emblem of literary perseverance and success. In one hand he holds a pencil-brush, and in the other a cake of ink.
Ch'ien-lung (1736–1795). Height 17¾ inches.

559. PANEL in carved ebony stand. Showing a landscape in green, rose, and purple-blue, bordered with green diaper with purple flowers in four reserves.
K'ang-hsi (1662–1722).
Height 7¾ inches. Width 4¼ inches.

560. LION, seated. Dark green, with collar, and flame motive along his spine.
K'ang-hsi (1662–1722). Height 16 inches.

561. PILGRIM BOTTLE, quatrefoil-shaped, with bulbous fluted neck. Lake and mountain scenery in bright colors; on the sides and neck sprays of flowers on a pale yellow ground.
K'ang-hsi (1662–1722). Height 9¼ inches.

562. A SEATED FIGURE OF KUAN-TI, the official god of war, decorated with enamels of the *san ts'ai*, or "three colored," palette, with certain portions left *en biscuit*, revealing the grayish texture of the parts. The "three colors" are green, yellow and manganese purple of aubergine tint. The divinity is distinguished by his martial attitude, by the shape of the helmet with side pieces, and by the jade-studded girdle round his waist. The tortoise and serpent intertwined at his foot represent the *hsuan wu*, or "sombre warrow" which is the northern quadrant of the uranoscope and figures moreover as a symbol of military prowess.
K'ang-hsi (1662–1722). Height 10¼ inches.

563. CRICKET CELL. This curious rectangular case, with its pierced open-work sides and open front, is probably intended to hold fighting crickets, which would be shut in by bamboo screen wired to the posts through the holes drilled through for the purpose. The crickets would be kept in the lower compartment and when required to fight would be dropped in by pairs through the hole in the roof of the cage and fight out their battle on the horizontal platform below. The side posts are inscribed with a moral couplet reading:

> In the third watch light the fire, the fifth watch is cockcrow,
> And this in truth is the proper time for a boy to get up.

The sides of the cage are artistically painted outside with sprays of lotus in bright enamel colors of the K'ang-hsi palette.
K'ang-hsi (1662–1722).
Height 6¼ inches. Width 4 inches.

564. FIGURE OF CHUNG-LI CH'UAN, one of the eight Immortals, seated. His robe is a patchwork

of brilliant enamel colors, the rest of the piece unglazed, but has been gilded.
K'ang-hsi (1662–1722). Height 7⅛ inches.

565. COCK, seated on a rock. His body is yellow penciled in black, his comb and wattles rose, and wings and tail variegated; the rock is black.
K'ang-hsi (1662–1722). Height 9⅛ inches.

566. FEMALE FIGURE, holding fan, on pedestal. Her robe is embroidered with floral design and nebulæ in subdued yellow, rose, and green.
K'ang-hsi (1662–1722). Height 11¾ inches.

567. STATUE OF KWAN-YIN, carrying a child and a basket with a fish and flowers. Her robes elaborately decorated with scroll lotus, butterflies, and flowers on a frog-spawn ground. She stands on a blossoming lotus flower, which rests on a table-like pedestal, the lower part having blossoms and emblems arranged on a dark green wave pattern; in front is a triangular panel with a circular *Shou* character on a ground of green *swastika* fret.
K'ang-hsi (1662–1722). Height 29 inches.
(PLATE XXXI)

568. FIGURE OF LI-T'IEH-KUAI (Li with the Iron Crutch)—the patron saint of astrologers and magicians. His scanty garments are decorated with butterflies and lotus flowers. In his right hand he holds his crutch, and in his left a gourd bottle.
K'ang-hsi (1662–1722). Height 12 inches.

CASE XXIV

569. LARGE PLATE. With eight reserves radiating from a circular medallion containing decorations of birds, flowers, and emblems in bright enamel colors;

on the back a large arabesque border capped with lotus flowers.
Mark: A seal in two rings.
K'ang-hsi (1662–1722). Diameter 23¾ inches.

570, 571. TWO LIONS moulded in the usual conventional type of large size and decorated with enamel colors of K'ang-hsi date. One has the brocaded ball (*hsiu ch'iu*), the other a cub. The red flames on the shoulders and hips, generally taken to be marks of its supernatural character, represent probably the presence of wings in the archaic model, derived doubtless from Indo-Persian sources. The lions are posed upon four-sided pedestals, decorated in panels with flowers of the four seasons.
K'ang-hsi (1662–1722). Height 18½ inches.

572, 573. TWO CANDLESTICKS. Traditional ecclesiastical type of candlestick, two of which are intended to stand on the altar, on either side of a lion when the latter figures as an incense-burner.
K'ang-hsi (1662–1722). Height 12 inches.

574. LIONESS, seated on a pedestal with cub. From her back springs a hexagonal tube with foliated top, for incense. The pedestal has a pierced foliated medallion at front and back, and is decorated with diapers and flowers.
K'ang-hsi (1662–1722). Height 14 inches.

575, 576. TWO LIONS with cubs.
K'ang-hsi (1662–1722).
Height 6½ inches. Length 5¼ inches.

577. HORSE with saddle and bridle. Splashed with green, red, and yellow.
K'ang-hsi (1662–1722).
Height 7¼ inches. Length 7½ inches.

578, 579. TWO LIONS playing with balls. Each supports a miniature double-gourd vase on his back.
K'ang-hsi (1662–1722).
Height 5½ inches. Length 6 inches.

580. STATUETTE OF TWO LADIES playing chess. Tinted in *aubergine*, green, and yellow. A good representation of the Chinese game of chess (*ch'i*), the *gobang* of the Japanese, which is supposed to be useful in military tactics. It is played with black and white men, the player aiming to isolate and surround his adversary's men.
K'ang-hsi (1662–1722). Height 7 inches.

581 to 585. GARNITURE OF FIVE PIECES: three ovoid vases with bell-shaped covers, and two bulbous vases with long necks and handles, all on porcelain stands. Divided vertically in convex sections imitating bamboo and covered with minute floral and geometric decoration in bright enamels.
K'ang-hsi (1662–1722). Height 8½ and 10 inches.

586. MODEL of pagodas with rocky background. Tinted in *aubergine*, green, and yellow; the base tiger-splashed.
K'ang-hsi (1662–1722). Height 7¾ inches.

587. LIBATION-CUP with lizard handles. With floral decoration on a fish-roe ground in brilliant colors.
K'ang-hsi (1662–1722).
Height 4 inches. Diameter 5¾ inches.

588. OCTAGONAL TEA-POT with upright handle. White porcelain decorated with flowers, fowl, insects, and diapers in brilliant colors; the handle imitates wound cane.
K'ang-hsi (1662–1722). Height 7 inches.

589, 590. TWO LIONS with riders. Painted in vivid enamel colors.
K'ang-hsi (1662–1722).
Height 6½ inches. Length 4¼ inches.

591. TEA-POT in shape of a peach. Brilliant flowers and insects on a fish-roe ground. From the handle and spout brilliant blue and green leaves in relief spread over the upper body.
K'ang-hsi (1662–1722). Height 5½ inches.

592. TEA-POT in shape of a peach. White floral scroll on a rich green ground supports two white reserves with birds and flowers in brilliant colors.
K'ang-hsi (1662–1722). Height 5 inches.

593. FIGURE, seated on a *Ch'ilin*. In his hand he holds a mouth organ of reeds. His garments have floral decoration in delicate colors; a gold *ju-i* head hangs from his neck. The lion is pale rose and yellow.
K'ang-hsi (1662–1722).
Height 7 inches. Length 6¾ inches.

594, 595. TWO LOTUS TEA-POTS with lizard handles and spouts. The bodies show the red petals of the flower encircling the green seed-pod which can be seen above; the lids are green lotus leaves; the handles are greenish-yellow and the spouts *aubergine*.
K'ang-hsi (1662–1722).
Height 4 inches. Length 5½ inches.

596. GLOBULAR TEA-POT. Moulded and outlined as three tiers of petals enclosing brilliant blue, red, and green flowers; the lid is a green lotus seed-pod; the handles and spout black-speckled green.
K'ang-hsi (1662–1722).
Height 3½ inches. Length 6 inches.

597, 598. TWO PEAR-SHAPED WINE-POTS. A green cracked-ice ground with bands of purple and red lotus petals and red prunus blossoms supports two white peach-shaped reserves with flowers in bright colors.
K'ang-hsi (1662–1722). Height 8 inches.

599, 600. TWO PEAR-SHAPED TEA-POTS. Brilliant floral decoration partly in relief, on a ground of black curl-pattern.
Ch'ien-lung (1736–1795). Height 5 inches.

601. DOME-SHAPED TEA-POT with upright handle. Moulded in eight vertical panels enclosing flowers in brilliant colors; the handle imitates wound cane.
K'ang-hsi (1662–1722). Height 6½ inches.

602, 603. TWO LIONS, one bearing a vase and the character *Yü*, the other a metal receptacle for incense, on the lid of which sits an elephant. Pale green tricked with yellow and rose.
K'ang-hsi (1662–1722). Height 4½ inches.
(PLATE XLII)

604. RECEPTACLE FOR INCENSE on a carved wood stand. Modelled in the shape of two pink gourds springing from pale-green leaves with tendrils; on one leaf a rose-colored butterfly rests.
Mark: Ch'ien-lung seal, three-eighths inch square, in purple blue.
Ch'ien-lung (1736–1795). Height 4½ inches.

605. WINE-CUP, quadri-foliate. Floral ornament on frog-spawn.
K'ang-hsi (1662–1722).
Height 1½ inches. Diameter 2¼ inches.

606. SQUARE TRAY. Fishes among aquatic plants in green, *aubergine*, and yellow. The hall-mark on this tray is unpublished heretofore. It reads: *Yü hai tang chih* (Made at the Jade Sea Hall).
K'ang-hsi (1662–1722). Width 5¼ inches.

607. WINE-CUP, leaf-shaped. Red and white chrysanthemums on alternate sections of dull yellow and black.
K'ang-hsi (1662–1722).
Height 1½ inches. Diameter 2½ inches.

608. TALL CUP. A garden scene with ladies in green and red at tea.
K'ang-hsi (1662–1722).
Height 4 inches. Diameter 3 inches.

609. LIBATION-CUP with lizard handle. Covered outside with a delicate brocade of rose lotus.
K'ang-hsi (1662–1722).
Height 3 inches. Diameter 4¼ inches.

610. BOWL on carved ebony stand. A relic of the Ming reign of Chia-ching (1522–66), rare and interesting. It is a little tea-cup (*ch'a wan*), of bowl shape, painted in the deep full blue of the period, with a medallion containing a five-clawed imperial dragon inside, and the six-character mark *Ta Ming Chia-ching nien chih* underneath. The outside of the bowl is covered with a deep yellow glaze, with a decoration in brownish red of intensely luminous tone, derived from iron, lightly brushed over the yellow ground. The decoration consists of an outdoor procession of four boys, carrying vases and flowers round the sides of the cup, with the addition of a scroll of foliage encircling the rim.
Chia-ching (1522–1566). Diameter 4¼ inches.

611, 612. TWO LIONS, with movable eyes and tails, and *chus* on rods, crouching on pedestals. Delicate green, rose, and yellow.
K'ang-hsi (1662–1722). Height 7 inches.

613. LION-LIKE MONSTER with pendant ears and horn, with its cub, on pedestal. Rich green *aubergine*, and yellow; the cub yellow, tricked with purple-blue.
K'ang-hsi (1662–1722). Height 6¾ inches.

614, 615. TWO HANGING FLOWER-VASES with porcelain chains. Reticulated in the form of tiers of knotted cords; the tops with floral brocades.
K'ang-hsi (1662–1722). Height 5¾ inches.

616. KUAN-TI, the god of war, on horseback. In green and yellow on a rose-colored horse.
K'ang-hsi (1662–1722). Height 4½ inches.

CASE XXV

617. PLATE. A large, superbly decorated plate painted with an imperial court scene in brilliant enamel colors and gilding of the K'ang-hsi period. The rich floral border is composed mainly of the chrysanthemum and Nelumbian lotus and there are three separate sprays of peony on the back of the plate. The main decoration is an animated picture of the evolutions of a band of gayly dressed Amazon horsewomen in a palace courtyard in the presence of an empress, who is attended by two court damsels holding feather fans, and by a eunuch with a dish of fruit or cakes. A curious point in the color scheme is that the cobalt blue is in the usual overglaze relief, in the main picture, whereas on the border it is underglaze applied *sur bis-*

cuit before the first firing after the older style of the polychrome arrangement of the Ming dynasty.
K'ang-hsi (1662–1722). Diameter 19½ inches.

618, 619. TWO QUADRILATERAL VASES with pyramidal bases. The main decoration of the first consists of landscape pictures and *po ku* emblems in leaf-shaped panels. That of the companion vase is composed of flowers of the four seasons associated with birds.
K'ang-hsi (1662–1722). Height 21 inches.

620, 621. TWO HEXAGONAL FLOWER-RECEPTACLES. Pierced on top and sides to show interlaced rings and the sacred *swastika*, and painted with rich floral brocade and lizard dragons.
K'ang-hsi (1662–1722).
Height 7 inches. Width 7½ inches.

622. OCTAGONAL FLOWER-RECEPTACLE. Four sides have panels with pierced *swastika* interrupted above by a triangular panel, the whole painted in rich enamels with floral and geometric brocades.
K'ang-hsi (1662–1722).
Height 10 inches. Width 8½ inches.

623, 624. TWO LIONS, seated on rounded pedestals. Deep green, *aubergine*, and yellow.
K'ang-hsi (1662–1722). Height 5 inches.

625, 626. TWO LION INCENSE-HOLDERS, one with a cub, the other a movable *chu* on a rod, on pierced quadrilateral pedestals. Painted in deep green orange-yellow, and *aubergine*.
K'ang-hsi (1662–1722). Height 8 inches.

627. HEXAGONAL TEA-POT with fish handle.

Bright cobalt-blue, with panels pierced as flowering shrubs.
K'ang-hsi (1662–1722). Height 5¾ inches.

628. DOME-SHAPED TEA-POT with upright handle. Geometric and floral decoration in rich colors. *Mark: Yung-chêng nien chih* (Made in the reign of Yung-chêng 1723–1735). Height 6¼ inches.

629. LION WINE-POT. Floral decoration in light green, rose, yellow, and black.
K'ang-hsi (1662–1722). Height 9 inches.

630. FISH-SHAPED TEA-POT with upright handle. Orange body with unglazed dorsal fin and tail, floating in green waves; the handle is *aubergine*.
K'ang-hsi (1662–1722). Height 6 inches.

631, 632. TWO HEXAGONAL TEA-POTS with fish handles. Six pierced panels on a black ground show prunus, bamboo, and pine—"the three friends"; on the necks are *ju-i* heads, and lotus petals encircle the bases.
K'ang-hsi (1662–1722). Height 6⅛ inches.

633. FLAT TEA-POT with upright handle. On the sides yellow water-dragons, and a vase with a phœnix on a frog-spawn ground with black flowers; on front and back bamboo; the handle wound cane-work.
K'ang-hsi (1662–1722). Height 6½ inches.

634. FISH-SHAPED WINE-POT with metal top. The body is white, with *aubergine* tail, back, and gills, and yellow eye; the handle, spout, and waves below are green.
K'ang-hsi (1662–1722). Height 5½ inches.

(PLATE XLI)

635. TEA-POT with rustic spout and handle and metal chain. Roughly modelled in the form of some fruit, an orange or pumelo, for example, although the accompanying leafage, which is adapted to form the spout and handle, suggests more strongly the peach, a more common motive of form.
K'ang-hsi (1662–1722). Height 5⅛ inches.

636 to 639. FOUR BAMBOO TEA-POTS. Modelled in the form of sections of bamboo, each section colored either rose, yellow, or green with floral decoration; the handles and spouts black. The three star gods of happiness, rank and longevity, worked in relief on three of the sides of No. 636 are associated with a fourth figure of a mandarin standing out in the same prominent relief under a dryandra tree holding a bow from which an arrow has just been shot upward. The quarry is a dog, seen in the clouds above, doubtless the celestial dog which devours the sun during an eclipse, and which the civil mandarin in charge at the time always has to demonstrate against to rescue the sun from its attack.
K'ang-hsi (1662–1722). Height 4½ inches.
(PLATE, XLI)

640, 641. TWO PEACH-SHAPED TEA-POTS with metal lids. Tinted in dark *aubergine*, rich green, and pale yellow.
K'ang-hsi (1662–1722). Height 4 inches.

642. HANGING BASKET with lid and upright handle, for sweet-scented flowers. Honeycomb reticulation interrupted by fruit and flowers in rich enamel colors.
K'ang-hsi (1662–1722). Height 5 inches.

643. LOTUS TEA-POT. Shaped as the seed-re-

ceptacle of the lotus; the spout and handle being gracefully curved stalks with leaves; green and orange-yellow.
K'ang-hsi (1662–1722).
Height 2¾ inches. Length 5 inches.

644, 645. TWO HEXAGONAL TEA-POTS with fish handles. With panels on the sides pierced as prunus, bamboo, and pine on green or yellow ground.
K'ang-hsi (1662–1722). Height 5½ inches.

646, 647. TWO HANGING BASKETS with lion-top covers, for fragrant flowers. Painted green, red, and yellow, with honeycomb reticulation on sides supporting red and green chrysanthemums: the handles simulate wound cane.
K'ang-hsi (1662–1722). Height 5 inches.

648. GLOBULAR TEA-POT. Modelled as sections of bamboo in red, yellow, and green, and decorated with prunus, bamboo, and pine.
K'ang-hsi (1662–1722). Height 4½ inches.

649. LOTUS TEA-POT. Similar to No. 643.
K'ang-hsi (1662–1722).
Height 3 inches. Length 6 inches.

650 to 652. THREE WRITER'S WATER-CUPS. Shaped as lotus seed-vessels and leaves, and painted in green, red, and orange-yellow.
K'ang-hsi (1662–1722). Length 4¼ inches.

653. WINE-CUP, oval quatrefoil. Fish in dark-green waves with rose-colored sky; interior ochre-yellow.
K'ang-hsi (1662–1722). Height 1¼ inches.

654, 655. TWO BRUSH-WASHERS. Shaped as lotus leaves, with frogs and crabs, and lotus seed-vessel with two petals attached; green, orange, and *aubergine* glazes.
K'ang-hsi (1662–1722). Height 4¾ inches.

656. WINE-CUP, foliated. Archaic *Shou* characters and flowers on a frog-spawn ground; ochre-yellow interior.
K'ang-hsi (1662–1722). Height 1¼ inches.

657, 658. TWO HEXAGONAL WINE-CUPS. Floral ornament in black, yellow, and rose; ochre-yellow interior.
K'ang-hsi (1662–1722). Height 1¼ inches.

659. FLOWER-SHAPED BRUSH-WASHER, with duck inside. Orange, with green calyx below.
K'ang-hsi (1662–1722). Height 3 inches.

660. WRITER'S WATER-CUP. Green, with two orange-yellow monkeys posed on the edge.
K'ang-hsi (1662–1722). Height 4¼ inches.

661 to 674. FOURTEEN LIBATION CUPS with grotesque animals on the handles and bodies. Decorated with floral and geometric ornament, dragons, and *Shou* characters in brilliant enamels.
K'ang-hsi (1662–1722).
Height 2 inches. Length 4 inches.

CASE XXVI

675. LARGE SAUCER. Elaborate floral scroll-work on centre and rim, with white interval between. *Mark:* Artemisia leaf with fillets.
K'ang-hsi (1662–1722). Diameter 18½ inches.

676, 677. TWO LIONS, seated on quadrilateral pedestals; one with *chu*, the other with a cub. The bodies dull green tricked with rose and red; the cub is yellow. The pedestals have butterflies and flowers, interrupted by the overhanging mat, the corners of which are modelled as *ling-chih* sacred fungus.
K'ang-hsi (1662–1722). Height 20 inches.
(PLATE XXXVI)

678. PHŒNIX WINE-POT. The sacred fungus *ling-chih*—modelled below the breast and on the neck of the pot; the whole in rich green, red, yellow, and gold.
K'ang-hsi (1662–1722). Height 11 inches.

679. COCK. Painted in brilliant enamels.
K'ang-hsi (1662–1722). Height 10½ inches.

680 to 685. SIX STATUETTES of Chinese seated on pedestals. Clad in robes embroidered with varied designs; geometric and floral decoration on the pedestals; the whole in bright enamels. These six little statuettes are all figures of Taoist character, but most of them have lost their specific attributes, so that they are difficult of identification. No. 681, however, is an exception, as he still holds in his hand a flute, the distinctive attribute of Han Hsiang Tzu, one of the group of Pa Hsien, the well-known "eight Immortals."
K'ang-hsi (1662–1722). Height 6 inches.

686. WINE-POT, shaped as a monkey, seated, eating a peach. Deep *aubergine*.
K'ang-hsi (1662–1722). Height 5½ inches.

687 to 691. GARNITURE OF FIVE OCTAGONAL PIECES: three ovoid jars with bell lids, and two bulbous vases with handles; on four-footed stands. Floral and geometric ornament in deep green, rose, and yellow.
K'ang-hsi (1662–1722). Height 10¼ and 8¾ inches.

692. WINE-POT, shaped as a hen with chickens. The body yellow; the head red, blending into the green of the neck, wings, and tail.
K'ang-hsi (1662–1722). Height 5¼ inches.

693. HEXAGONAL TEA-POT with fish handle. The body black with buff-edged panels pierced in floral design; handle and spout buff and green.
K'ang-hsi (1662–1722). Height 6½ inches.

694, 695. TWO HEXAGONAL TEA-POTS. On sides pierced honeycomb panels supporting red flowering plum-trees; the lids pierced in floral design, painted in delicate rose, yellow, and green.
K'ang-hsi (1662–1722). Height 5 inches.

696, 697. TWO GLOBULAR TEA-POTS with fluted saucers. Chrysanthemum and peony scroll design in brilliant enamels on black.
Ch'ien-lung (1736–1795).
Tea-pots: Height 4¼ inches.
Saucers: Diameter 5¾ inches.

698, 699. TWO GLOBULAR TEA-POTS with saucers. With pentafoliate design in black and rose elaborated with floral ornament in brilliant colors.
Ch'ien-lung (1736–1795).
Tea-pots: Height 4½ inches.
Saucers: Diameter 6 inches.

700. TEA-POT. An exquisitely painted tea-pot decorated in fine enamel of the *famille rose* with gold. The rich floral and diapered grounds and the reserved panels of foliated outline filled with characteristic pictures of fighting cocks and peonies suggest that it must once have belonged to an eggshell tea service made for Europe. It is really an early Ch'ien-lung piece.
Ch'ien-lung (1736–1795). Height 4¼ inches.

701, 702. TWO GLOBULAR TEA-POTS with lion handles and spouts. Borders and ground of floral and geometrical design, with four circular floral medallions with pierced centres; the handles and spouts modelled as lions; on the lids a bird; the whole in vivid rose, yellow, blue, and green.
Ch'ien-lung (1736–1795). Height 5 inches.

703. GLOBULAR BOWL with lion handles and cover. Decoration similar to No. 700.
Ch'ien-lung (1736–1795). Height 3½ inches.

704 to 707. TEA-SET: tea-pot, ewer, plate, cup and saucer. Each piece shows a trumpeter and a horn blower in green and yellow on a ground of black enamel decorated in gold. Indo-Persian subjects from European model.
Ch'ien-lung (1736–1795).
Height of tea-pot 4¾ inches.

708, 709. TWO PEAR-SHAPED TEA-POTS. The female divinity who forms the chief decoration of this little pair of wine ewers and carries on her shoulder a basket of flowers suspended in the handle of a hoe, is Hua-hsien, the so-called Taoist goddess of flowers.
Ch'ien-lung (1736–1795). Height 6⅛ inches.

710 to 713. FOUR FLUTED WINE-CUPS. Minute floral decoration on yellow and frog-spawn ground; ochre-yellow interiors.
K'ang-hsi (1662–1722). Height 1¼ inches.

714, 715. TWO MINIATURE CUPS and saucers. Red and green lotus and foliated borders enclosing sprays of flowers in delicate enamels.
K'ang-hsi (1662–1722).
Cups: Height 1¼ inches.
Saucers: Diameter 3¼ inches.

716. DOUBLE-HANDLED CUP AND SAUCER with foliated edge. Floral and geometric decoration in rose and green on yellow.
K'ang-hsi (1662–1722).
Cup: Height 1¼ inches.
Saucer: Diameter 4¼ inches.

717. OVAL WINE-CUP. Green and rose-tinted horses on a yellow ground.
K'ang-hsi (1662–1722). Height 1¼ inches.

718. QUADRILATERAL FLUTED WINE-CUP. Landscape and flowers in green and rose on yellow; ochre-yellow interior.
K'ang-hsi (1662–1722). Height 1¼ inches.

719, 720. TWO WINE-CUPS formed as shoes. White and yellow lotus with black leaves on a rose ground.
K'ang-hsi (1662–1722). Length 3½ inches.

721. OVAL WINE-CUP. Emblems on a yellow ground; ochre-yellow interior.
K'ang-hsi (1662–1722). Height 1¼ inches.

722. LOTUS-LEAF BRUSH-WASHER. Dark-green glaze; inside stands a bearded figure in yellow robe.
K'ang-hsi (1662–1722). Height 2½ inches.
(PLATE XXXII)

723. BRUSH-WASHER in the shape of half a peach. On the outside a dove and leaves in relief; inside stands a duck.
K'ang-hsi (1662–1722). Height 2¼ inches.

724. LOTUS-LEAF WATER-DROPPER. Deep-green glaze, with two yellow fish inside in relief.
K'ang-hsi (1662–1722). Height 2⅛ inches.
(PLATE XXXII)

725, 726. TOOTHPICK HOLDERS, modelled as squirrels. Invested with a rose glaze, with grapes and green leaves on the side.
K'ang-hsi (1662–1722). Length 3⅛ inches.

727. PENTAGONAL WINE-CUP with fluted corners. Flying cranes on a yellow ground; ochre-yellow interior.
K'ang-hsi (1662–1722). Height 1¼ inches.

728. FLOWER-SHAPED WINE-CUP. White and yellow fish and green waves on a rose ground; interior ochre-yellow.
K'ang-hsi (1662–1722). Height 1¼ inches.

729. OVAL FOLIATED WINE-CUP. The eight mystical trigrams in yellow on a speckled ground; ochre-yellow interior.
K'ang-hsi (1662–1722). Height 1¼ inches.

730. FLUTED WINE-CUP. Floral decoration on pale rose and yellow; ochre-yellow interior.
K'ang-hsi (1662–1722). Height 1¼ inches.

CASE XXVII

731. QUADRILATERAL BLACK HAWTHORN VASE. White prunus and leafless bamboo growing from green and rose-colored rocks; in the branches and flying above are yellow finches.
K'ang-hsi (1662–1722). Height 22 inches.

732. CYLINDRICAL VASE with metallic lip. With a bold design of yellow and rose lotus, with deep-green scroll leaves reserved in the black enamel ground; at base a border of rose and yellow petals, and dark-green sweet-flag leaves with rose stems on the neck.
K'ang-hsi (1662–1722). Height 22 inches.

733. QUADRILATERAL BLACK HAWTHORN VASE. Decorated with the flowers of the four seasons in reserve on black enamel.
K'ang-hsi (1662–1722). Height 20¾ inches.

734. OVOID VASE on ebony stand. *Sang-de-bœuf.*
K'ang-hsi (1662–1722). Height 15 inches.

735. OVOID VASE with wide neck. *Sang-de-boeuf.*
K'ang-hsi (1662-1722). Height 17 inches.

736. GLOBULAR BOTTLE with long, straight neck. *Sang-de-bœuf.*
K'ang-hsi (1662–1722). Height 15¼ inches.

737. INVERTED PEAR-SHAPED VASE with short neck, spreading lip and base. *Sang-de-bœuf.*
K'ang-hsi (1662–1722). Height 16¾ inches.

738. PORCELAIN PIPE. Reticulated and floral ornament and golden rim.
K'ang-hsi (1662–1722). Length 8 inches.

739. STAND, for scrolls or brushes. The top shows a group of precious emblems in red and green on an ochre-yellow ground, with a yellow and green trellis border interrupted by white panels with floral scrolls. Below is green scroll lotus with white rose flowers on a yellow ground.
K'ang-hsi (1662–1722).
Height 2¾ inches. Length 13⅛ inches.
(PLATE XLI)

740. QUADRUPLE CIRCULAR LUNCH RECEPTACLE. Covered with green trellis-work on a yellow ground, interrupted by circular medallions with green and rose phœnixes alternating with *ju-i* heads on the top section, and with nebulæ on the others.
Mark: Ta Ming Ch'êng-hua-nien chih (Made in the reign of Chêng-hua of the great Ming dynasty). [1465–1487—apocryphal.]
K'ang-hsi (1662–1722). Height 8 inches.

741. COVERED POT with lion top and handles. The eight Immortals, modelled in high relief, surround the body, tinted with rose, green, and yellow on a streaked ground of the same colors. The rims of the cover and bowl and the base are green with incised scroll-work. On top is a lion with his *chu* seated in a tiger-blotched circle.
K'ang-hsi (1662–1722). Height 4 inches.
(PLATE XL)

742. PI-T'UNG, brush receptacle. Finely modelled as the "three friends,"—bamboo, prunus, and pine,—the deep green bamboo supporting the *aubergine* stems of pine and prunus, and the white blossoms of the latter.
K'ang-hsi (1662–1722). Height 5½ inches.

743. CIRCULAR TRIPOD STAND. On top are red, yellow, and blue chrysanthemums, and pine, springing from a blue-green rock on a deep-green ground, with insects hovering above. The feet are capped by tiger-heads.
K'ang-hsi (1662–1722).
Height 2½ inches. Diameter 6½ inches.

744. GLOBE, for fragrant flowers, on stand with truncated legs. Yellow pierced hexagon-work interrupted by four circular medallions enclosing the flowers

of the four seasons in green and rose on pierced yellow wave-pattern. The hole at top centres in a rose chrysanthemum flower on green. The stand is covered with fine diaper in green and rose.
K'ang-hsi (1662–1722).
Height 6½ inches. Diameter 4 inches.
(PLATE XL)

745. SQUARE STAND with truncated legs. The top has green and yellow trellis-work round a circular medallion enclosing a rose-colored four-clawed dragon contending with another of dark green for a rose-colored ball of fire amid green nebulæ over rocks and the sea, on a dull-yellow ground. The legs are rose with black undulous pattern.
K'ang-hsi (1662–1722).
Height 3½ inches. Width 6½ inches.

CASE XXVIII

749. QUADRILATERAL BLACK HAWTHORN VASE with short neck and spreading lip of metal. Each side showing one of the flowers of the four seasons, with rocks, birds, and insects on black enamel.
K'ang-hsi (1662–1722). Height 19 inches.

750. BLACK HAWTHORN BEAKER VASE. Showing orange yellow and white prunus, and white magnolia, with pale and deep green leaves springing from red and green rocks in reserve on a ground of black enamel.
K'ang-hsi (1662–1722). Height 27½ inches.

751. QUADRILATERAL BLACK HAWTHORN VASE. Showing the flowers of the four seasons in low-

toned colors on black enamel, enclosed in white-bordered panels.
Mark: Ta Ming Chêng-hua nien chih (Made in the reign of Ch'êng-hua of the great Ming dynasty). [1465–1487—apocryphal.]
K'ang-hsi (1662–1722). Height 19⅛ inches.
(PLATE LVII)

752. BOTTLE-SHAPED VASE, with a wide, cylindrical neck. *Sang-de-boeuf* glaze.
K'ang-hsi (1662–1722). Height 17½ inches.

753. OVOID VASE. *Sang-de-boeuf* glaze.
K'ang-hsi (1662–1722). Height 17¼ inches.

754, 755. TWO BOWLS. White porcelain, completely covered outside with decoration of conventional flowers with scroll stalks and leaves in deep green under black.
Mark: Seal of Ch'ien-lung in blue.
Ch'ien-lung (1736–1795).
Height 3¼ inches. Diameter 6¾ inches.

756. BLACK HAWTHORN BEAKER VASE with trumpet mouth. Showing a pheasant in plumage of green, red, and yellow, questing on top of an arch of green, red, and purple rocks, from which spring yellow, red, white, and purple peonies with variegated green leaves, and white magnolia with purple buds, branching upward over the neck, where red, white, yellow, and purple prunus flowers and yellow and green finches are also seen.
K'ang-hsi (1662–1722). Height 27½ inches.
(PLATE XLVII)

757. HEXAGONAL DISH, one of a *drageoir*. A yellow four-clawed dragon reaching for a pearl among

red and yellow fire-emblems; on sides red, yellow, and green nebulæ.
K'ang-hsi (1662–1722). Diameter 4¾ inches.

758. SQUARE BOX. On the top is a green, red, and yellow pheasant on a green and red rock, with red and yellow peonies behind it, enclosed in a border of black rice-pattern on yellow; the edge of lid has a black scroll border on rose; the sides are covered with black star-work and flowered hexagon on yellow, with foliated reserves showing the flowers of the four seasons.
K'ang-hsi (1662–1722).
Height 2 inches. Width 4 inches.

759. TRIPOD STAND with trefoil-shaped top. The top is covered with black star-pattern on green, on which a vase containing three peacock feathers and a branch of *aubergine* coral, another with *aubergine* lotus, and a third with a branch of yellow and *aubergine* peaches, together with other precious objects are arranged. The legs show green and yellow-flowered lozenge-work with three inverted green *ju-i* heads.
K'ang-hsi (1662–1722).
Height 4¾ inches. Length 8½ inches.
(PLATE XLI)

760. STAND, for scrolls or brushes. The top is grounded with green cracked-ice, with a central foliated reserve showing a landscape in rose and varying shades of green, flanked by two reserves with rose-colored water dragons and *ling-chih* on a yellow ground. The ebony stand is finely carved as bamboo, prunus, and pine,—"the three friends,"—with key-pattern borders.
K'ang-hsi (1662–1722).
Height 6½ inches. Length 14 inches.
(PLATE XLI)

761. TOOTHPICK HOLDER, shaped as a squirrel. Invested with black enamel, with yellow and rose grapes and a green leaf at side.
K'ang-hsi (1662–1722). Length 3 inches.

762. TRIPOD STAND with trefoil-shaped top. The top covered with a flowered lozenge-pattern in black and green on yellow, on which precious emblems are arranged enclosed by a border of starred hexagon in green on yellow. Round the lower edge a wavy pattern on red interrupted by a green *ju-i* head and nine yellow medallions with archaic forms of the character *Shou*.
K'ang-hsi (1662–1722).
Height 4¾ inches. Length 8½ inches.
(PLATE XLI)

763. WATER-BOTTLE. Decorated with two phœnixes and peonies in deep, dull green under a black ground.
Ch'ien-lung (1736–1795). Height 12 inches.

CASE XXIX

764, 765. TWO BLACK HAWTHORN BEAKER VASES. Decorated with red, white, and yellow peonies, magnolias, and hydrangeas, with leaves of varying green on a ground of black enamel.
K'ang-hsi (1662–1722). Height 26½ inches.

766. BLACK HAWTHORN OVOID JAR with bell-shaped cover. With elaborate decoration of white magnolia, hydrangea, and yellow peony with bright green leaves on a black enamel ground.
K'ang-hsi (1662–1722). Height 26 inches.

767. HEXAGONAL BLACK HAWTHORN BOWL

with waved edge, on carved ebony stand. Each panel showing flowers of the four seasons springing from rocks in low-toned colors on a black ground. Inside the rim is a trellis border in green and red, with six black reserves enclosing flowers.
Mark: A seal in double ring.
Height 3¾ inches. Diameter 7¾ inches.
K'ang-hsi (1662–1722).

768, 769. TWO CUPS. Four panels, with foliated tops, enclose white chrysanthemum, hydrangea, and other flowers, with deep green leaves, in reserve on black; a red curl-border inside rim.
K'ang-hsi (1662–1722). Height 5¼ inches.

770. BLACK HAWTHORN BEAKER VASE on carved ebony stand. Decorated with a white prunus-tree springing from light green and rose-colored rocks, near which finches and deep green bamboo leaves are seen; a collar of black scroll design on pale green encircles the base of the neck, which is decorated like the body.
K'ang-hsi (1662–1722). Height 22¼ inches.
(PLATE XLIX)

771. QUADRILATERAL VASE with pyramidal base. On the sides are hydrangeas, peonies, and lotus with birds flying above, in rose and green on an imperial yellow ground; on the base are foliated medallions on a rose-trellis ground, enclosing sprays of flowers.
K'ang-hsi (1662–1722). Height 21 inches.
(PLATE LVIII)

772. LEAF-SHAPED PLAQUE. Showing a yellow four-clawed dragon contending for a green ball with a rose-colored one, whose tail twines round the black centre of the leaf. Around them swim three

carp, one red, one bright green, and one rose-colored, on a deep green sea, which is sprinkled with yellow-centred white plum flowers, and partly fringed with foam. The piece is bordered with semi-blossoms of white prunus on black.
K'ang-hsi (1662–1722). Length 10½ inches.

773. FOLIATED PLAQUE. White porcelain, showing a phœnix standing on rocks surrounded by peonies and magnolias, above which insects hover, the whole in low-toned shades of green and red. A border of yellow frog-spawn, with green flowers, surrounds the piece.
K'ang-hsi (1662–1722). Length 10½ inches.

774. A BLACK HORSE. With green and yellow saddle and white harness.
K'ang-hsi (1662–1722).
Height 4¼ inches. Length 6 inches.

775. OCTAGONAL CUP. White porcelain; the outside has four panels showing flowers and shrubs in blue, green, and white on a black ground; inside the rim a red lozenge border with sprays of red and green flowers below.
K'ang-hsi (1662–1722).
Height 2¾ inches. Diameter 3 inches.

776. BOTTLE with long, straight neck. The body decorated with sprays of flowers and large butterflies in bright enamel colors on black; on shoulder a band of black star-work on green with four ornamental reserves in blue, yellow, and green; the neck is black with a purple-blue water dragon and scrolls.
K'ang-hsi (1662–1722). Height 7¾ inches.

777. WRITER'S WATER-WELL. In the form of

Li T'ai-po, the most famous Chinese poet for erratic genius, romantic career, power of verse, and bibulosity, says Dr. Bushell. He is here seen clinging to his empty wine-jar.
K'ang-hsi (1662–1722). Length 6½ inches.
(PLATE XLII, CENTRE)

778. OVIFORM BOTTLE with short neck and spreading lip. Decorated with leafless white prunus, with *aubergine* branches drooping downward from the neck on a ground of black enamel.
K'ang-hsi (1662–1722). Height 7¼ inches.

779. CUP on carved ebony stand. White porcelain, decorated outside with sprays of flowers in low-toned colors on black enamel. Inside are yellow flowers with green leaves.
K'ang-hsi (1662–1722).
Height 2¼ inches. Diameter 3¾ inches.

780. CYLINDRICAL BOTTLE with short neck and spreading lip. Decorated with two five-clawed dragons contending for a ball among nebulæ, the whole in sea-green on black enamel.
Ch'ien-lung (1736–1795). Height 5¼ inches.

CASE XXX

781, 782. TWO QUADRILATERAL BLACK HAWTHORN VASES. Decorated with flowering shrubs, plants, and yellow finches in enamel colors on a black ground.
Mark: A blue leaf.
K'ang-hsi (1662–1722). Height 19¼ inches.

783. BLACK HAWTHORN BEAKER VASE. Showing two phœnixes with plumage of yellow, pur-

ple, and green, on green rocks from which spring yellow, white, and rose peonies and white magnolias with deep green leaves; flying above are yellow finches with green wings. A collar of white plum flowers on a ground of green-flowered lozenge encircles the base of the neck, which shows yellow and rose-colored chrysanthemums and asters, growing by a pale sea-green rock of fantastic shape.

Mark: Ta Ming Ch'êng-hua nien chih (Made in the reign of Ch'êng-hua of the great Ming dynasty). [1465–1487—apocryphal.]

K'ang-hsi (1662–1722). Height 26¾ inches.

(PLATE LI)

784, 785. TWO BLACK HAWTHORN BEAKER VASES. With leafless, rosy-limbed, white prunus-trees spreading upward to the mouth; below are red and green rocks. On No. 784, a flock of yellow finches is seen among the branches; the whole in reserve on a lustrous black ground.

Mark on No. 785: *Ta Ming Ch'êng-hua nien chih* (Made in the reign of Ch'êng-hua of the great Ming dynasty). [1465–1487—apocryphal.]

K'ang-hsi (1662–1722). Height 26½ inches.

(PLATE L. NO. 784.) (PLATE LII. NO. 785.)

786. QUADRILATERAL BLACK HAWTHORN VASE, tapering on ebony stand. Decorated with white-blossomed hydrangea, magnolia, and plum, with *aubergine* limbs, springing from red and green rocks; above are small red and green birds and insects, in reserve on black. On the neck are four upright foliated red-bordered ovals, with sprays of flowers on black.

Mark: Ta Ming Ch'êng-hua nien chih (Made in the reign of Ch'êng-hua of the great Ming dynasty). [1465–1487—apocryphal.]

K'ang-hsi (1662–1722). Height 18¼ inches.

787. OVOID VASE on ebony stand. White porcelain, entirely covered by a design of floral scroll-work in green on black.
Mark: Seal of Ch'ien-lung in vermilion.
Ch'ien-lung (1736–1795). Height 6½ inches.

788. WRITER'S SCREEN in elaborately carved ebony stand. White porcelain, decorated with white prunus growing by a green rock, in reserve on a black ground, enclosed by a green and yellow trellis border with black corners, interrupted by four black reserves enclosing flowers and fruit.
K'ang-hsi (1662–1722).
Length 8¾ inches. Width 5 inches.
(PLATE XXXIII)

789. INVERTED PEAR-SHAPED BOTTLE on ebony stand. Entirely covered with a scroll decoration of conventional flowers and leaves surmounting a cartouche border at the base, in green on a black ground.
Ch'ien-lung (1736–1795). Height 6¼ inches.

790. CUP. With four panels enclosing flowers and shrubs in red, green, yellow, and white on a black ground; the lip has an inner border of red scroll-work.
Mark: A lozenge with ribbon.
K'ang-hsi (1662–1722).
Height 3 inches. Diameter 2½ inches.
(PLATE XL, CENTRE)

790 A. QUADRILATERAL BLACK HAWTHORN VASE, with short neck and spreading lip, on a carved ebony stand. Showing yellow and rose chrysanthemums and peonies, and white prunus and lotus, with clear green leaves, growing from green and rosy rocks,

with yellow birds and insects above. On the neck are rose and yellow lotus, and a white flying crane.
Mark: Ta Ming Ch'êng-hua nien chih (Made in the reign of Ch'êng-hua of the great Ming dynasty). [1465–1487—apocryphal.]
K'ang-hsi (1662–1722). Height 19¾ inches.

CASE XXXI

791, 792. TWO BLACK HAWTHORN BALUSTER VASES. Each decorated with purple, yellow, red and green rocks, from which grow white and yellow prunus-trees, among whose branches are yellow-breasted, blue-winged finches; all in reserve on black enamel; inside the lip is a black key-pattern border on dull green.
K'ang-hsi (1662–1722). Height 18 inches.

793. BLACK HAWTHORN CYLINDRICAL VASE. Decorated with white peony, magnolia, hydrangea, and red and yellow chrysanthemums springing from behind green and rose-colored rocks; all in reserve on black.
K'ang-hsi (1662–1722). Height 24 inches.

794. LARGE PILGRIM BOTTLE. Decorated with a deep green, five-clawed dragon on an orange-yellow ground, among nebulæ above the sea.
Ch'ien-lung (1736–1795). Height 18 inches.

795. BLACK HAWTHORN BEAKER. White yellow-eyed prunus, red peach in flower and fruit, and red peony growing from rocks.
K'ang-hsi (1662–1722). Height 17½ inches.

796, 797. TWO QUADRILATERAL VASES with

pyramidal bases and dragon handles. Showing the flowers of the four seasons in subdued colors on a pale yellow ground; on the bases foliated lozenge reserves on black diaper enclosing flowers and insects on one and water dragons on the other.
K'ang-hsi (1662–1722). Height 21¾ inches.
(PLATE LXV)

798. QUADRILATERAL VASE with convex shoulders and short neck, with gold rim and base. The body of the vase is covered with black speckle-work on a green enamel ground sprinkled with bright red prunus blossoms, and edged with a rose-colored line. On two sides, at the base, are upright quadrilateral panels in white reserve, with double-line borders of pink and orange red, showing, in bright colors, a man in a boat, near a rocky shore with a house and trees. Above this, surrounded by a line border of pale orange-yellow interrupted by four blue *ju-i* heads, is a circular panel of mirror-black with figure in gold of Chung-Li-Ch'uan, one of the eight Immortals. Above all, two pale orange three-clawed dragons, their blue heads downward, their branching scroll-work tails above arranged to form a pattern, are contending for a red ball; on the other two sides the central panels are rectangular, with pictures of mythical worthies in gold on black.
K'ang-hsi (1662–1722). Height 18¼ inches.

799. SAUCER. White porcelain, the rim pierced in the form of interlaced rings of various colors; in the centre are two ladies in a garden.
Ch'ien-lung (1736–1795). Diameter 8¾ inches.

800. PLATE. White porcelain; in the centre a four-clawed yellow dragon on a light sea-green ground surrounded by red and rose-colored nebulæ; the rim

shows a dark green sea, with six white foam-crests alternating with red prunus flowers.
Mark: Ta Ming Ch'êng-hua nien chih (Made in the reign of Ch'êng-hua of the great Ming dynasty). [1465–1487—apocryphal.]
K'ang-hsi (1662–1722). Diameter 8⅛ inches.

801. BOWL on five-footed ebony stand. Dark green, with flowers in white reserve on the outside; in the bottom a rose-tinted *ling-chih*.
K'ang-hsi (1662–1722). Diameter 8½ inches.

802. STANDING FIGURE. In occidental black jacket, yellow breeches, and black riding boots. (Dutch admiral.)
K'ang-hsi (1662–1722). Height 11½ inches.

803. JAR with ebony cover and stand. Decorated with conventional flowers with scroll stems and leaves in light, dull green on a pale yellow ground; above is a red border with white flowers.
K'ang-hsi (1662–1722). Height 9½ inches.

CASE XXXII

804. GREEN HAWTHORN BEAKER. Decorated on a brilliant green ground with profuse and bold drawing of white magnolia and red and yellow peonies springing from behind purple rocks whereon stands a pheasant in red, green, and yellow plumage.
Mark: Ta Ming Ch'êng-hua nien chih (Made in the reign of Ch'êng-hua of the great Ming dynasty). [1465–1487—apocryphal.]
K'ang-hsi (1662–1722). Height 28 inches.
(PLATE LXVI)

805. CYLINDRICAL VASE, club-shaped, with

short neck. Round the base and lip are triangle borders in black on rich green. On the shoulder is a border in pink, green, and yellow. Decorated with picturesque rocky scenery in accordance with the canons of Chinese landscape art. Two couples of the usual aged pilgrims are climbing the hills, admiring the prospect, and the boats are seen in the foreground by which they have been brought to the foot of the mountains.
K'ang-hsi (1662–1722). Height 16¾ inches.

806. CLUB-SHAPED VASE. Intricate floral and other decorations with white reserves, containing pastoral scenes—a man sowing and a man and ox harrowing. Inscription of verses in each reserve.
Mark: A double ring.
K'ang-hsi (1662-1722). Height 18¼ inches.

807. INVERTED PEAR-SHAPED VASE with short neck, spreading lip and base. *Aubergine* peony and white hydrangea with birds on a dull green ground.
K'ang-hsi (1662–1722). Height 16½ inches.

808. QUADRILATERAL TAPERING VASE with rounded shoulders and short beaker neck. White porcelain, covered with a ground of irregular crackle sprinkled throughout with butterflies, sprays of red prunus and leaves. On each side are two intaglio medallions—the upper fan-shaped with landscapes on a yellow ground, the lower square with indented corners, two showing rocks and flowers on a yellow ground, and two each with four-line inscriptions in black on green.
K'ang-hsi (1662–1722). Height 18½ inches.

809. GREEN CLUB-SHAPED VASE on a carved ebony stand. An effective study of birds and flowers, filled in with brilliant enamel colors and heightened by a soft background of apple green tint. The six charac-

ter mark, *Ta Ch'ing Kang-hsi nien chih*, is penciled underneath in underglaze blue, arranged in three columns, two characters in each.
K'ang-hsi (1662–1722). Height 17 inches.

810. BEAKER with wide-spreading mouth and slightly spreading base. A noteworthy example of early *famille verte* style, effectively decorated in three colors—green, yellow and manganese purple. The decoration is arranged in three tiers of panels of varied shape, reserved in a diapered ground. The upper tier presents the pictures of four of the eight Taoist genii, crossing the waves of the Cosmic Sea; the rest of the group would doubtless have appeared on the companion vase. The middle tier consists of four circular medallions painted with mountain landscapes. The lower tier exhibits, in four lozenge-shaped panels, some of the ordinary avocations of the cultured scholar —a wine party with two of the convivialists playing a game of *mora*, a musician drinking wine with his lyre beside him, a literary discussion in a pavilion, and, finally, a well-dressed scholar on his knees, worshipping the image of Maitreya Buddha, the Messiah of the coming age (*Kalpa* in Buddhist parlance).
K'ang-hsi (1662–1722). Height 18 inches.

811. PORCELAIN PILLOW. Decorated at the ends, which are pierced, with a foliated ornament on green ground.
K'ang-hsi (1662–1722). Length 14 inches.

812. BEAKER with oviform body, spreading mouth and slightly spreading base. Covered with a multitude of black and white cranes with red crests flying among green nebulæ on a brilliant yellow ground.
K'ang-hsi (1662–1722). Height 17½ inches.

CASE XXXIII

813. LARGE PLATE. A court ceremonial scene, with many figures in brilliant enamel colors and gold, covers the entire surface; on the back four pale green rocks divide a tumultuous deep green sea in four sections, over each of which fly two cranes.
Mark: A seal in double ring.
K'ang-hsi (1662–1722). Diameter 20½ inches.

814, 815. TWO VASES, tall, flask-shaped, with necks spreading slightly at rim, and straight bases. White dense porcelain. On the body two large lions, resplendent in purple, yellow, and green, are guarding two brocaded balls decked with ribbons against two smaller lions, one red, the other green. The base of the neck is encircled by a red line below a broad border of green foliated pattern with conventional chrysanthemums, in brilliant red and blue. The rim is encircled by a rich border of inverted lotus petals.
K'ang-hsi (1662–1722). Height 21 inches.

816, 817. TWO TALL, TRIPLE-GOURD VASES with tapering necks and spreading mouths. Rich and elaborate decoration throughout, a red chrysanthemum and diaper ornament completely covering the middle ground and broad palmations of intricate design.
K'ang-hsi (1662–1722). Height 28½ inches.

818, 819. TWO LARGE VASES with ovoid bodies, cylindrical bulbous necks, and flaring mouths. Elaborate and intricate decoration in palmated designs on body, repeated on the neck with floral and arabesque ornament in the white spaces.
K'ang-hsi (1662–1722). Height 26½ inches.

820. CYLINDRICAL VASE, club-shaped with rounded shoulders and short neck, on a carved stand. Elaborately decorated with rich ground-work of blossoms and butterflies in brilliant colors, supporting eight white reserves, round, rectangular, and leaf-shaped in two tiers, enclosing paintings of emblems, flowers, and birds.
K'ang-hsi (1662–1722). Height 18 inches.

821. CYLINDRICAL VASE, club-shaped, with rounded shoulders and short neck, on a carved ebony stand inlaid with silver. Decorated with conventional flowers in blue, red, and yellow on a green ground, leaving four diamond-shaped foliated reserves round the middle of the vase, the halves of four similar reserves intervening above and below, showing landscapes and lions in the centre spaces, and rocks and flowers in the upper and lower. On the shoulder is a broad border ornament, on green and buff ground, interrupted by four reserves with bright blue borders showing red and green leaves radiating from *ju-i* heads in blue and green. The base is encircled by a broad cartouche border in pink and green, surmounted by pink, red, green, and yellow scalloped lines.
Mark: A double blue ring.
K'ang-hsi (1662–1722). Height 17¾ inches.

822 to 826. GARNITURE OF FIVE PIECES: two cylinders, two ovoid vases with covers, and tall ovoid centre-piece. Elaborate decoration in five-colored enamels in southern Mongol style.
K'ang-hsi (1662–1722).

CASE XXXIV

827. LARGE PLATE. A large plate decorated

with a finished portrait of one of the women scholars of China, probably Tan-Hui-Pan, the celebrated poetess, framed in fret bands and with floral borders of unusually rich design. The artist has attached his seals to the picture, pencilled in red, with a gold background, one of which, *Chu Chü* (The Bamboo Retreat), we have met with before as a studio name.
K'ang-hsi (1662–1722). Diameter 18¾ inches.

828. CYLINDRICAL VASE with rounded shoulders, short neck, rim, and sloping base. Decorated with colors of the *famille verte* relieved by the rare purple ground of pale tone derived from manganese.
Mark: A large double ring pencilled in underglaze blue.
K'ang-hsi (1662–1722). Height 16¾ inches.

829, 830. TWO BEAKERS with bulbous centres, trumpet mouths, and slightly spreading bases. A fine pair of *famille verte* beakers in which the figure decoration, painted in brilliant enamels, is relieved by a background of soft yellow tone. The decoration is arranged in three tiers. Above are groups of scholars engaged in the pursuit of the "four liberal arts"—chess and music on one vase, calligraphy and painting on the other. The middle tier has a succession of picturesque mountain landscapes animated by the usual "happy meeting" of two friends to admire the scenery. The lower tier is filled with bands of boys playing a variety of games—the motive known in Chinese art as *wa wa*—(children).
K'ang-hsi (1662–1722). Height 18 inches.

831. CYLINDRICAL VASE, with tiara-fronted top, and divided transversely by moulded double lines into three sections, the upper one bearing a spout. Used

for iced fruit syrups. Splashed with yellow, green and purple.
K'ang-hsi (1662–1722). Height 18¾ inches.

832. WATER-BOTTLE with broad neck and slightly spreading lip, on carved ebony stand. *Café-au-lait* coarse crackle. On the body are two four-clawed dragons, one red, the other deep green, contending for a red ball; above are small red nebulæ, and below dark green waves white-capped with foam; a broad border of starred hexagon in red encircles the base of the neck; above, a dark green four-clawed dragon curls round the neck, showing his teeth. Below the rim is a red diamond border; and on the bottom two dark green leaves.
Ch'ien-lung (1736–1795). Height 15 inches.

833 to 835. THREE CYLINDRICAL VASES, of same shape as No. 831, with metallic spouts. On the bodies of the vases, in their three divisions, are the eight horses of the Emperor Mu-Wang careering on a ground of dark green wave-forms on which purple blossoms and emblems are scattered; the groundwork is encroached upon from above and below by waves with foaming crests.
K'ang-hsi (1662–1722). Height 15¾ inches.
(PLATE LIX)

836 and 841. TWO HORSES. One purple with green and yellow harness. The other yellow with green and purple harness.
K'ang-hsi (1662–1722). Height 5 inches.

837. WINE-CUP. Decorated with yellow insects and flowers, with green leaves on a ground of *aubergine*. *Mark: Chia-ching nien chih* (Made in the reign of Chia-ching). [1522–1566—apocryphal.]
K'ang-hsi (1662–1722).
Height 3½ inches. Diameter 3¼ inches.

838, 839. TWO LIONS. Green, yellow, and purple enamel.
K'ang-hsi (1662–1722). Height 3¾ inches.

840. HEXAGONAL BOX OR CAGE with reticuiated sides made to imprison crickets after the fashion of game-cocks.
K'ang-hsi (1662–1722).
Height 3½ inches. Diameter 2½ inches.

842, 843. TWO LIONS, *statant*. White porcelain. The bodies covered with bright red curl-work interrupted by broad, green scrolls, on which are grotesque lizards in pink and yellow.
K'ang-hsi (1662–1722). Height 8½ inches.

844. STANDING FIGURE. In a green robe decorated with white prunus blossoms arranged in groups, with yellow belt and black hat, upon an octagonal slab, the sides of which are decorated with red lotus blooms and scrolls.
K'ang-hsi (1662–1722). Height 9⅛ inches.

845. OVIFORM JAR. White porcelain, boldly decorated with conventional chrysanthemums in brilliant blue, red, and green, with scroll stems and leaves of dark green.
K'ang-hsi (1662–1722). Height 9 inches.

846. A GREEN LION, his left paw on a yellow and roseate sphere. On his back he carries a small quadrilateral, tapering vase, with bevelled shoulders and a collar on the neck, decorated with conventional white prunus blossoms and green scrolls on a black background. On his forehead, the mark *Wang*—(King of beasts).
K'ang-hsi (1662–1722). Height 6¾ inches.

847. SQUARE CASKET with pyramidal top. White porcelain, the sides decorated with flowered rice-pattern in black on a green enamelled ground interrupted by white scalloped-edged lozenge-shaped reserves; on top a golden lion.
K'ang-hsi (1662–1722). Height 4½ inches.

848. FLATTENED BOWL, fluted and scalloped. Chinese, after European model. Decoration of flowers and leafage in transparent enamels.
K'ang-hsi (1662–1722).
Height 6 inches. Length 8¾ inches.

849. COVERED OVAL BOWL. Of white porcelain, elaborately decorated in green and gold. A curious bowl-shaped receptacle of Buddhist design for chips of sandalwood, supported by three heads emerging from the waves of a primeval sea. The bowl has the eight Buddhist symbols of good fortune (*pa chi hsiang*) enclosed in the meshes of its floral band of ornament, and the cover is surmounted with a knob shaped like the effulgent jewel of the sacred law.
Ch'ien-lung (1736–1795).
Height 5¾ inches. Width 4¼ inches.

850, 851. TWO HEXAGONAL WINE-JUGS with bevelled shoulders, necks, rims, and covers. White porcelain. The upper panels of the necks decorated with conventional flowers and leaves and pierced alternately with two and four holes. The lower panel shows sprays of flowers. On the shoulders a border of curved triangle-work in red. The panels on the bodies show, alternately, figures of ladies and vases of flowers.
K'ang-hsi (1662–1722). Height 8¾ inches.

852. INCENSE-BURNER with metal mount. Peach-bloom saucer.

Mark: Ta Ch'ing Kang-hsi nien chih (Made in the reign of K'ang-hsi of the great Ch'ing dynasty).
K'ang-hsi (1662–1722). Diameter 4¾ inches.

853. HEXAGONAL STAND. The centre pierced. On each side an imperial dragon in yellow on a ground of black curl-work on bluish-green, on which emblems are scattered. Each side is pierced in the shape of a *ju-i* head.
Ch'ien-lung (1736–1795).
Length 5¾ inches. Width 3¾ inches.

854. SHRINE, in the shape of a peach. Inside stands *Shou Lao*, the god of longevity, a boy standing at his right. The outside is covered with objects in relief upon a richly decorated ground.
K'ang-hsi (1662–1722). Height 6¾ inches.

855, 856. TWO SALT CELLARS on octagonal bases. Salt cellars of antique design made for the European market. Elaborately decorated with scarlet peonies and green leaves, the interstices being filled in with blue scroll-work on a yellowish ground.
K'ang-hsi (1662–1722).
Length 3½ inches. Width 2¾ inches.

857. PORCELAIN PILLOW. On top two phœnixes, disporting among red, white, blue, green, and yellow peonies, with green leaves and scroll-work. At one end *Shou*, and at the other *Fu* are pierced in circular form.
K'ang-hsi (1662–1722).
Height 2⅛ inches. Length 12¼ inches. Width 4½ in.

858. PHŒNIX or *Fêng-huang*.
K'ang-hsi (1662–1722). Height 4⅛ inches.

CASE XXXV

859. LARGE PLATE. A large circular dish, over twenty-two inches in diameter, richly decorated with polychrome enamels in the most récherché style of the K'ang-hsi epoch, and marked underneath with a seal form of the character *chih*—"by imperial order." The theme of the main decoration is a familiar story in Chinese history, which relates how the emperor was so intensely interested in a game of chess (*wei ch'i*) with one of his courtiers that he refused to be interrupted for a moment, even to listen to the report of a messenger from the commander-in-chief of the imperial armies bringing tidings of imminent danger. The scene is an imperial palace, with courtyards, gardens and terraced pavilions. Through a round doorway on the left the emperor is seen seated at a table playing chess, while the envoy is kneeling and gesticulating in the foreground outside the great gate of the palace. The palace guards in front, the ladies of the court playing bands of music in the courtyards or engaged in various occupations in the upper stories of the pavilions, and the rest make an animated scene, in the midst of which the empress is approaching on the right to remonstrate with her dilatory spouse, walking with dignified mien, attended by two eunuchs, who hold ceremonial fans over her head.
Mark: A square blue seal.
K'ang-hsi (1662–1722). Diameter 22⅛ inches.

860, 861. TWO TRIPLE-GOURD VASES. The upper and lower sections are of mirror black; the lower is decorated with intricate scroll-work of conventional design which is relieved against a gold ground, supporting four circular reserves with vases of flowers and emblems. The middle section is of brilliant white with

four lions with spheres and fire-emblems. The top shows two phœnixes in gold on the black enamel.
K'ang-hsi (1662–1722). Height 26½ inches.

862, 863. TWO WIDE-NECKED BOTTLES. Brilliant white porcelain. On the body the characters *Shou* (long life) and *Fu* (happiness) beautifully drawn in transparent and lustrous enamel, and supporting groups composed of the eight Immortals. The character *Shou*, on the opposite side of the vase, reveals in its interstices a group of the three star-gods, Fu, Lu and Shou, attended by three acolytes. On the neck nebulæ alternate with flying cranes. Above near the lip, a band of inverted *ju-i* heads. Round the base, a scroll border surmounted by a crenelated line, separated by a white interval above from a broad border of conventional lotus petals.
K'ang-hsi (1662–1722). Height 17½ inches.

864. OVIFORM VASE with short neck and spreading lip. Brilliant white porcelain. On the body six lions and tigers playing with spheres, intermingled with various emblems and capricious ornament. Round the base of the neck, a band of *ju-i* heads surmounted by disks and on the outside rim a similar band inverted.
K'ang-hsi (1662–1722). Height 18¼ inches.

865. GLOBULAR WATER-BOTTLE with straight and narrow neck. A vase of the highest quality and technique, decorated with transparent luminous enamels of great beauty and delicacy. The subject according to the accompanying inscription, is that of *Ssu Hao* (Four Hoary Hermits), who are apparently the local Taoist genii of the mountains. They once, the legend says, were men who lived in the country and wandered away one day in the hills till they were lost. In due course of time they attained immortality, and

they are yet occasionally to be seen, it is declared, by favored votaries, in some of the inmost recesses of the mountains.

The unique importance of this piece is due to the fact that the inscription in verse which is attached to the above picture is dated. It closes thus: "On a fortunate day in the *Shang-huan* decade of a summer month in the cyclical year *hsin mao.*" This would correspond to the year A. D. 1711 of our calendar. The locality and seal of the artist follow. The bottle is marked, moreover, underneath with a large double ring penciled in blue.

K'ang-hsi (1662–1722). Height 18 inches.

866. CYLINDRICAL VASE, club-shaped. Brilliant white porcelain entirely covered with the *po-tich* (hundred butterflies) motive.

K'ang-hsi (1662–1722). Height 17 inches.

(PLATE LXIV)

867. BEAKER VASE with oviform body and wide-spreading mouth. Elaborately decorated in brilliant colors and gold with pheasants on rocks among peonies, chrysanthemums, bamboos, and pines. On the shoulder is a border of inverted *ju-i* heads; above it a broad border of frog-spawn on which red peony flowers are arranged, with four white reserves enclosing red flowers.

Note the usual association of the pheasant with the chrysanthemum and the phœnix with the peony. The leaf-shaped reserves of this floral diapered band encircling the shoulder of this beaker contain naturalistic sprays of orchid and peach blossom. This last, by the way, may be distinguished from the prunus, with which it is sometimes confounded, by its indented petals and by the presence of leaves with the flowers.

K'ang-hsi (1662–1722). Height 15¼ inches.

868. OVIFORM VASE with short neck and spreading lip. White porcelain, brilliant and diversified decoration in translucent enamels of landscape and figures depicting a historical episode.
K'ang-hsi (1662–1722). Height 17½ inches.

869. GLOBULAR WATER-BOTTLE with straight and narrow neck. Brilliant white dense porcelain, decorated with lions and tigers playing with balls in brilliant polychrome. The shoulder encircled by a broad border of chrysanthemums in red and green, surmounted by *ju-i* heads. Round the outer rim is a border of rice pattern, with inverted *ju-i* heads below, from which hang various ornaments.
K'ang-hsi (1662–1722). Height 18 inches.

870 to 873. FOUR OCTAGONAL VASES with spreading mouths, on four-legged porcelain stands. The bodies divided vertically into eight panels containing flowers, exquisitely drawn and painted in delicate colors. The bases have narrow scroll borders in red. The necks vertically divided into four sections covered with trellis-work, alternately red on white and green and yellow. A red scroll border encircles the outer rim; the handles simulate wound cane.
K'ang-hsi (1662–1722). Height 9 inches.

874, 875. TWO PEAR-SHAPED BOTTLES. White porcelain, elaborately decorated with a design in red transparent enamel of phœnixes and peonies on an intricate ground of scroll-work. Above the bases, which are decorated, is a broad cartouche border.
K'ang-hsi (1662–1722). Height 8¾ inches.

876. PILGRIM BOTTLE with gold cap attached by chains to the handles. White porcelain. On each side in a circular medallion a four-clawed dragon, deli-

cately pencilled in red, is disporting in the firmament with fire-emblems.
K'ang-hsi (1662–1722). Height 8 inches.

877, 878. TWO CYLINDRICAL VASES, club-shaped. White porcelain, very richly decorated in bright polychrome with landscapes and figures, representing a Chinese court ceremonial, brilliant personages in pagodas set in highly wrought landscapes with elaborate accessories.
K'ang-hsi (1662–1722). Height 19½ inches.

879. LARGE BASIN OR FISH-BOWL, with straight flange rim. Decorated with ducks and water-plants boldly painted in blue, red, green, and yellow enamels of the later Mings, on heavy, dense-white glaze.
Mark: Below the rim, written horizontally, *Ta Ming Wan-li nien chih* (Made in the reign of Wan-li of the great Ming dynasty).
Wan-li (1573–1619). Diameter 17¾ inches.

CASE XXXVI

880, 881. TWO BEAKERS with straight necks, spreading lips, slightly spreading bases, and scroll handles modelled in the form of the fungus (*ling-chih*), on carved ebony stands. One is purplish-blue, with a peony springing from behind a rock modelled in low-line relief, the buff color of the paste showing through the glaze in the flower and rock and in parts of the handles.

In the other a dark purplish-blue ground supports a conventional lotus flower with scroll-like leaves modelled in low relief. The orange-colored paste shows almost purely in the flower and partially through the

leaves and handles, forming shades of rich green and purple. The lip and base are orange. Imitation of Sung or Ming.

Yung-chêng (1723–1735). Height 16½ inches.

(PLATE LXVIII)

882. BEAKER with dragon handles. A characteristic beaker of early Ming porcelain worthy of some study, rough as it is, being of heavy, massive make and archaic style. One portion of the decoration, the open-work dragon handles and the foliated band around the shoulder of the vase, is executed in underglaze purplish blue, and left with a modicum of white reserve. The rest of the surface is filled in with two enamels peculiar to the time, a rich green of mottled aspect and a full yellow of orange tone, all the details of the decoration being finally outlined in black brush work. The foot, roughly shaped on the lathe, is not glazed, and there is no "mark" attached.

Ming (1368–1643). Height 20 inches.

(PLATE LXIX)

883. INCENSE-BURNER with four vertical flanges on the sides, and pyramidal base. *Clair-de-lune* and purplish-orange crackle. Base of a *Kuang-yao* piece, cut down.

Height 4¼ inches. Diameter 5¾ inches.

884. BOTTLE, with long, bulbous neck. In dark-purple *aubergine* glaze, a horse-headed dragon of archaic form, modelled in high relief, coils downward round the neck, the yellowish biscuit showing in places.

Ming (1368–1643). Height 11 inches.

885. OVIFORM VASE with short neck and overhanging lip. The body of a dark grayish-blue glaze

covered with a broadly treated floral design in various shades of purple.
Early Ming (1368–1643). Height 12 inches.

886. LONG-NECKED VASE, octagonal with flaring mouth. Purple *aubergine* glaze with archaic dragon coiled round the neck in high relief. Typical piece of old *Kuang-yao,* with archaic designs worked in relief, and filled in with mottling glazes of finely crackled texture. The iron gray color of the *pâte* is seen on inspection of the foot underneath.
Height 11 inches.

887. OVIFORM FLATTENED VASE. Fine dark metallic blue crackle. Southern China, sixteenth century. Height 7¾ inches.

888. BOWL. *Clair-de lune;* heavy, rich robin's-egg glaze.
Sung (420-1279). Height 3½ inches.

889. SEATED FIGURE. In a deep purple-blue robe with border and belt of turquoise; on his breast in an oval is a pale yellow dragon in low relief.
Ming (1368–1643). Height 9 inches.

890. SMALL PILGRIM BOTTLE with bulbous mouth. Pale *clair-de-lune* blue on a dull orange paste. On each side are the eight mystical trigrams of the Taoists radiating from the *yin-yang* emblem.
Sung (420–1279). Height 4½ inches.

891. BOWL. A characteristic Sung dynasty bowl with a grayish purple crackled glaze, clouded with an irregular patch of warmer tone *inside;* and *outside* running down in a thick unctuous film, which ends below

in an irregular line, so as to leave the lower part of the bowl and the foot unglazed.
Sung (420–1279). Height 3½ inches.

892. BULBOUS VASE. Dense purplish porcelain, with an orange-peel surface.
Yung-ch'êng (1723–1735). Height 4½ inches.

893. VASE, foliated neck, melon-shaped body, and stem-like foot. A *Kuang-yao* vase modelled in a form much affected in these potteries and invested with a grayish celadon glaze. Some of the glaze around the foliated rim has been chipped off, disclosing the dark-colored paste underneath.
K'ang-hsi (1662–1722). Height 13 inches.

894. VASE, flattened oviform shape, with spreading foot. Body yellowish-white with reserves in archaic borders of blue, red, and green and crude floral and other ornament. The provenance of this peculiar archaic style of decoration of which this vase is a fine example, has not yet been satisfactorily determined. It has, meanwhile, been by some authorities provisionally attributed to Corea, but more light is needed.
Height 13 inches.

895. FIGURE OF KUAN-YIN, the Chinese goddess of mercy. Seated in a shrine of purple-blue rocks, in which are ensconced various objects, including a miniature enshrined Buddha. In the goddess's headdress or tiara is another miniature Buddha seated on a lotus flower; a turquoise parrot and diminutive figure in biscuit, with a garment in green, turquoise, and yellow, attend at each knee. The technique of this remarkable image of Kuan-yin (Avalokitesvara) is specially interesting. There are several affinities to the celebrated figure of the same divinity, which is enshrin-

ed in the Buddhist temple, Pao Kuo'ssu, at Pekin, and which is credibly attributed to the Yuan dynasty.
Ming (1368–1643). Height 22 inches.
(PLATE LXX)

896. OVIFORM JAR. Dark purple-blue body with diffuse ornament in relief in turquoise, intermingled with light blue and orange. The main decoration of this oviform jar, a production of the Pekin potteries, consists of scenes illustrative of the "four liberal arts" of the Chinese: music (*ch'in*) and chess (*ch'i*) being grouped together in one panel, while the other two are devoted to painting (*hua*) and literature (*shu*).
Ming (1368–1643). Height 13 inches.
(PLATE LXXII)

897. CHUN-CHOU TRIPOD BOWL on carved ebony pedestal. Of light purplish-blue and *clair-de lune* porcelain, the other rim encircled by a flat projecting band with studs, which like the feet, are of a bronze-orange.
Mark: Wu (*five*), incised in foot. Diameter 7½ inches.

CASE XXXVII

898. INVERTED PEAR-SHAPED VASE. Round the shoulder arabesque festoons in high relief, from which depend beaded cords with *ju-i* heads and precious emblems similarly treated; below, a foliated cartouche border surmounted by a row of bosses, the whole in relief on an intense blue ground.
Early Ming (1368–1643). Height 18 inches.

899. QUADRILATERAL INCENSE-BURNER. On the back and front panels are four-clawed dragons among waves, pierced through and elaborately carved

on the sides. The four feet are lions' heads. On the lid is another dragon on a rock, and a row of inverted *ju-i* heads on the edge. The whole invested with a dark purple glaze relieved by grayish-yellow, green, and blue.
Early Ming (1368–1643). Height 19¼ inches.

900. GLOBULAR JAR with bell-shaped cover. Decorated in low relief line with figures of the Immortals in waves and clouds, in low-toned colors on a dull blue ground.
Early Ming (1368–1643). Height 15½ inches.

901, 902. TWO GARDEN-SEATS. Round the centre a broad band, pierced and modelled, showing four-clawed red dragons among yellow chrysanthemums with blue-green leaves. On each side dark blue lion-head rudimentary handles surrounded by curl-work in foliated ovals. Above and below the reticulated space are rows of knots of opalescent blue on a deep, dull blue ground.
Ming (1368–1643). Height 15 inches.

903. WINE-BOTTLE. Deep blue porcelain. Round the centre a band pierced to show cream-colored and orange peonies with blue-green leaves.
Early Ming (1368–1643). Height 8½ inches.

904. WATER-BOTTLE with neck and shoulder in four lateral concave sections. The two upper sections are cobalt-blue blotched with *aubergine*, the lower one is *aubergine*, while the third is pure cobalt like the body, on which, in relief, and defined in purple, are the eight precious objects of the Buddhists.
Ming (1368–1643). Height 9¾ inches.

905, 906. TWO JARS. Decorated in low-relief line

with ochre-tinted lotus flowers with bluish-green leaves on an *aubergine* ground; round the necks are primitive cartouche borders.
Ming (1368–1643). Height 6¼ inches.

907. TRIPOD INCENSE-BURNER with studded metal rim. Elaborately modelled to show an imperial dragon and phœnix disporting among peonies. The feet are massive *ling-chih*. The whole in green, yellow, and purple glaze.
Ming (1368–1643). Height 6½ inches.

908. VASE. Round the shoulder, connected by a festooned cord, are eight lion-heads with tassels hanging from their mouths; below are seen the eight Immortals; the whole reticulated and in relief, the biscuit showing buff on a bright blue ground above the shoulder and on deep purple below.
Early Ming (1368–1643). Height 10 inches.

909. LARGE GLOBULAR VASE with cover. The whole in light blue unctuous glaze of early Ming. The main decoration of this captivating jar, like that of No. 896, which is apparently a production from the same workshop, consists again of the "four liberal arts," with the necessary apparatus and figures grouped in somewhat similar fashion as in the companion jar, but lightened by a pierced background along the broad openwork band, which forms an outer casing for a ponderous jar. The soft turquoise tint which prevails in the decoration of this jar makes an admirable contrast to the bright *aubergine* ground of the other.
Early Ming (1368–1643). Height 18 inches.
(PLATE LXXI)

910. INVERTED PEAR-SHAPED VASE with short neck and spreading base. This baluster form

of vase, with its slightly spreading foot, rounded, swelling shoulder, small neck and lightly rimmed mouth, is known to the Chinese by the name of *mei p'ing* (prunus vase), and is supposed by them to be an appropriate shape to hold a single spray of prunus blossoms as a herald to the New Year's festival. The decoration is finely worked in relief in the paste, so that the enamels are enclosed within raised outlines sharply and crisply modelled. The technique, in fact, is not so far different from that of a *champlevé* enamel on copper.

Ming (1368–1643). Height 14½ inches.

CASE XXXVIII

911. OVOID VASE. A large ovoid vase from the imperial potteries of the Ch'ien-lung period with the inside of the neck and the foot enamelled green, so as to leave a small square reserve underneath, in which the seal mark of the reign is pencilled in red. It is decorated outside in the soft enamels of the *famille rose* with gilding. The ground, tooled with *graviata* scroll work, is enamelled pink, filling in all the intervals between sparsely spread sprays of natural flowers which are delicately tinted in colors. This floral ground is interrupted by three circular reserves which are painted with the panel pictures which form the main decoration of the vase. The groups of figures which occupy the panels are of Taoist aspect, the central figure of each group being an aged pilgrim leaning on a staff and holding in his hand respectively a spray of chrysanthemums, a bunch of peonies and a sprig of prunus in blossom. Perhaps the three star gods, Fu, Lu and Shou are intended to be represented. Upon the shoulder and neck of the vase the forms of a pair of lizard dragons (*ch'ih lung*) and the figure of a

bat, the emblem of happiness, are worked in high undercut relief, and colored with the same palette.
Ch'ien-lung (1736–1795). Height 21 inches.

912. OVOID JAR with lion cover. A ground of scroll lotus on black in brilliant colors supports four foliated oval reserves enclosing landscapes and flowers; rows of deep rose petals, with floral decorations, encircle the base and shoulder.
Ch'ien-lung (1736–1795). Height 24½ inches.

913, 914. TWO OVOID JARS with lion covers. Elaborate decorations of chrysanthemum and emblems in brilliant colors on black, with leaf-scroll and fruit-shaped reserves enclosing flowers, birds, and deer.
Ch'ien-lung (1736–1795). Height 33 inches.
(PLATE LXXVI)

915, 916. TWO OVOID FLUTED VASES with lion covers. Red, yellow, and white chrysanthemum-scroll on a black ground supporting reserves of varied form enclosing landscapes and flowers in brilliant colors.
Ch'ien-lung (1736–1795). Height 18½ inches.

917. COVERED FLUTED BOWL. Rose and white peonies, red, yellow, and white asters, and convolvulus with green scroll leaves on a black ground.
Ch'ien-lung (1736–1795). Height 8 inches.

918, 919. TWO CUPS AND SAUCERS. Decorated with a figure scene, apparently copied from a European copper-engraving, in low-toned colors and gold.
Ch'ien-lung (1736–1795).
Cups: Height 1½ inches.
Saucers: Diameter 4½ inches.

920, 921. TWO CUPS AND SAUCERS. A lady in European costume holding a flower, with landscape background, occupies one-third of the design; the rest, Chinese fruits and flowers, with scroll-work.
Ch'ien-lung (1736–1795).

Cups: Height 1½ inches.
Saucers: Diameter 4½ inches.

922. CUP AND SAUCER. The cup has white prunus in reserve on black, with three foliated reserves enclosing sprays of flowers and blue triangle border inside; the saucer, floral decoration and borders in blue, red, and green; the back is black with flowers in reserve.
Ch'ien-lung (1736–1795).

Cup: Height 1½ inches.
Saucer: Diameter 4¾ inches.

923. CUP AND SAUCER. A tiny cup and saucer painted inside in colors with the lotus and melon gourd, and covered outside in *laque burgautée* with delicately executed landscapes. The lacquer layer is peeling off in places, revealing the rough, unglazed surface of the porcelain, as specially prepared for the reception of the lac and the tinted slips of mother-of-pearl and gold leaf employed in this method of decoration.
Ch'ien-lung (1736–1795).

Cup: Height 1¼ inches.
Saucer: Diameter 4½ inches.

924. CUP AND SAUCER. The saucer shows a familiar scene, with a lady seated at a table playing on a *pipa*, or guitar, and a boy bolding a *ju-i* sceptre; the cup has rose-flowered octagon-and-square impinged upon above by a lambrequin of Y-pattern on gold.
Ch'ien-lung (1736–1795).

Cup: Height 1½ inches.
Saucer: Diameter 6 inches.

925. COVERED CUP AND SAUCER. Showing a street scene, with two ladies passing on horseback, while two others and a man look forth from a house near by; painted in sombre colors and gold.
Ch'ien-lung (1736–1795).

Cup: Height 3¼ inches.
Saucer: Diameter 6⅛ inches.

926, 927. TWO OCTAGONAL COVERED CUPS AND SAUCERS. With yellow and white asters in black panels alternating with white ones enclosing peonies and chrysanthemums in bright rose, green, and blue.
Ch'ien-lung (1736–1795).

Cups: Height 3½ inches.
Saucers: Diameter 4½ inches.

928. CUP AND SAUCER. Alternate panels of gold and black, with geometric borders enclosing emblems and flowers.
Ch'ien-lung (1736–1795).

Cup: Height 1½ inches.
Saucer: Diameter 4⅛ inches.

929. BOWL AND SAUCER. Rich and elaborate floral and geometric decoration in brilliant colors and gold; the bowl with two white reserves showing flowering shrubs and pheasants.
Ch'ien-lung (1736–1795).

Bowl: Height 2¼ inches.
Saucer: Diameter 6¼ inches.

930. PLATE, rose-backed. A lady seated on a bench, before her three children at play, while another looks at them over her shoulder. On the edge four sprays of flowering plants; the whole in bright enamel colors.
Ch'ien-lung (1736–1795). Diameter 9½ inches.

931, 932. TWO PLATES, rose-backed. In the centre in a brilliant blue basket, red peony and other flowers; on the edge three sprays of flowers alternate with three groups of fruit, the whole in brilliant enamels.
Ch'ien-lung (1736–1795). Diameter 8⅛ inches.

933. PLATE, rose-backed. In the centre two sprays of flowers and a butterfly; on the edge four sprays of flowers in bright colors.
Ch'ien-lung (1736–1795). Diameter 8 inches.

934. PLATE, rose-backed. A lake scene; in the foreground two boats, a female figure guiding one into which a man is handing a large catfish, held by another waist-deep in the water; on the edge three sprays of flowers alternate with three bunches of fruit.
Ch'ien-lung (1736–1795). Diameter 8⅛ inches.

935. CUP AND SAUCER. A young man in costume of Louis XV stands beside a seated girl, her left hand holding a large gold floral scroll; the rest in brilliant color enclosed by a rose octagon-and-square border.
Ch'ien-lung (1736–1795).
Saucer: Diameter 5¼ inches.
Cup: Height 2½ inches.

936. CUP AND SAUCER. Showing in bright enamel colors a lady seated playing the guitar before a boy dancing; the rest of the saucer and of the outside of the cup is dead black with geometric border and floral festoons delicately pencilled in gold.
Ch'ien-lung (1736–1795).
Cup: Height 1½ inches.
Saucer: Diameter 4½ inches.

937, 938. TWO CUPS AND SAUCERS. Similar

decoration to Nos. 918, 919, but in darker colors and without gold.
Ch'ien-lung (1736–1795).
Cups: Height 1½ inches.
Saucers: Diameter 4½ inches.

939, 940. TWO CUPS AND SAUCERS. Pastoral scenes with sheep and half-clad figures in delicate colors, with borders in black and gold.
Ch'ien-lung (1736–1795).
Cups: Height 1½ inches.
Saucers: Diameter 4¾ inches.

CASE XXXIX

941, 942. TWO OVOID JARS with lion covers. Red, blue, and rose chrysanthemum with green scroll leaves on a black ground supporting white reserves of varied form enclosing cocks with peonies, and other birds and flowers in brilliant colors.
Ch'ien-lung (1736–1795). Height 24½ inches.

943. OVOID JAR with lion cover. Peony, lotus, and chrysanthemum scroll, with dark and pale green scroll leaves on a black ground, supports three reserves of arabesque outline enclosing flowering plants; on the shoulder an elaborate lambrequin, and a cartouche border on the base; the whole in vivid enamel colors.
Ch'ien-lung (1736–1795). Height 26¾ inches.

944, 946. THREE OVOID JARS with bell-shaped covers. Blue, rose, and yellow chrysanthemum with deep green scroll leaves on a black ground supporting white reserves of varied shape, with flowers in delicate colors.
Ch'ien-lung (1736–1795). Height 17½ inches.

947, 948. TWO CYLINDRICAL VASES with trumpet mouths and retreating bases. Blue, yellow, and white chrysanthemum, etc., as on No. 944.
Ch'ien-lung (1736–1795). Height 14 inches.

949, 950. TWO CYLINDRICAL CUPS AND SAUCERS. Yellow and rose chrysanthemum with deep green leaves on a black ground, with white reserves enclosing flowers in rose, green, and yellow.
Ch'ien-lung (1736–1795).
Cups: Height 4½ inches.
Saucers: Diameter 6¼ inches.

951. CYLINDRICAL VASE with trumpet mouth and retreating base. Rose, yellow, and blue chrysanthemums with green scroll leaves on a ground of black supporting two foliated oval reserves enclosing flowering plants; lotus-capped arabesques above and below.
Ch'ien-lung (1736–1795). Height 13½ inches.

952. PLATE, rose-backed. A lady seated, her left arm resting on a table, her left foot across her knee, beside her two children, vases, etc.; on the rim three sprays of flowers and three groups of fruit; the whole in bright colors.
Ch'ien-lung (1736–1795). Diameter 8⅛ inches.

953. SAUCER, rose-backed. A flycatcher in brilliant plumage on a twig of rose prunus spreading from the right edge together with a branch of bamboo.
Ch'ien-lung (1736–1795). Diameter 8 inches.

954. SAUCER, rose-backed. Probably Lü Tung-pin, one of the eight Immortals, in pale yellow robe, sea-green trousers, and blue shoes, a black fly-brush in his hand, riding on a mottled rose-colored monster with curly black mane, beard, and tail, and a gold bell round

his neck; beside him runs a boy carrying his red and gold sword and a bundle of scrolls.
Ch'ien-lung (1736–1795). Diameter 8⅛ inches.

955, 956. TWO SAUCERS, rose-backed. Scene on the stock-farm of the Emperor Mu Wang, of the Chou dynasty (B. C. 1122–255), showing his black, white, vermilion-pied cadmium-yellow, and blush-rose colored blooded stock, the whole eight of them at large in a rocky pasture. They are attended by a monkey, who, from the branch of a willow to the left is endeavouring to regulate the movements of a carmine courser by means of a cord.
Ch'ien-lung (1736–1795). Diameter 8 inches.

957 to 959. THREE CUPS AND SAUCERS, rose-backed. In centre a butterfly and beetle hover over peony and tea-plant enclosed by a pink scroll border and yellow Y-pattern, with three reserves enclosing blue rose, and yellow *ling-chih*.
Ch'ien-lung (1736–1795).
Cups: Height 1½ inches.
Saucers: Diameter 4⅛ inches.

960, 961. TWO CUPS AND SAUCERS, rose-backed. Similar to the preceding, but having scroll dragons in some reserves.
Ch'ien-lung (1736–1795).
Cups: Height 1½ inches.
Saucers: Diameter 4⅛ inches.

CASE XL

962. OVOID VASE. Rose peony, magnolia, and yellow and white chrysanthemum on black, supporting

four oval foliated reserves enclosing flowers and shrubs in brilliant colors.
Ch'ien-lung (1736–1795). Height 17¼ inches.

963, 964. TWO OVOID JARS with bell covers. White reserves of various shapes, on a rose ground, enclosing birds and butterflies with flowers and landscapes in pale colors.
Ch'ien-lung (1736–1795). Height 17¾ inches.

965 to 967. THREE FLUTED OVOID JARS, two with metal covers. Brilliant blue, red, and yellow chrysanthemums and white peonies with deep green curled leaves on a black ground; round the bases cartouche borders in the same colors.
Ch'ien-lung (1736–1795). Height 9½ inches.

968, 969. TWO CYLINDRICAL VASES with spreading mouths and truncated bases. Red chrysanthemum with deep green scroll leaves and an occasional white or yellow semi-blossom on a black ground supporting yellow-edged reserves of varied form, enclosing flowers and landscapes.
Ch'ien-lung (1736–1795). Height 15¼ inches.

970. CUP AND SAUCER. The cup beautifully modelled in the form of a pink lotus blossom with striated petals, green stalks, and dark red bud twisted to form the base; the saucer fashioned as a pink chrysanthemum with white centre, green stems and leaves.
Ch'ien-lung (1736–1795).
Cup: Height 2 inches.
Saucer: Diameter 4¼ inches.

971, 972. TWO VESSELS with handles. Branches of prunus with birds, and red, blue, gold, and white flowers in low relief on a light rose ground.
Ch'ien-lung (1736–1795).
Height 4½ inches. Diameter 5 inches.

973. TEA-POT. Figures in European costume, borders, and lambrequins in brilliant enamels.
Ch'ien-lung (1736–1795). Height 7½ inches.

974, 975. TWO VESSELS with handles. A red fish-roe ground, with sprays of flowering bamboo and gold prunus on the bodies and inside mouths, with foliated reserves enclosing emblems and flowers; outside on necks are sprays of lotus.
Ch'ien-lung (1736–1795).
Height 4 inches. Diameter 5 inches.

976. CUP AND SAUCER. Modelled as chrysanthemum flowers, with stalks and leaves in relief and painted in yellow, *aubergine*, and green.
Ch'ien-lung (1736–1795).
Cup: Height 2½ inches.
Saucer: Diameter 4 inches.

977 to 979. THREE COVERED BOWLS with double handles. Modelled as chrysanthemum flowers, with twisted stems, leaves, and mice superimposed in high relief, and painted in rose, green, yellow and vivid cobalt.
Ch'ien-lung (1736–1795). Diameter 5¼ inches.

980. VESSEL with fluted mouth. Floral ornament in white, yellow, and green on ruby-red; inside mouth three sprays of rose peony.
Ch'ien-lung (1736–1795).
Height 3½ inches. Diameter 4¾ inches.

981 to 983. THREE RETICULATED HANGING GLOBES, for fragrant flowers. Floral and scroll decoration in vivid enamel colors.
Ch'ien-lung (1736–1795). Diameter 3¼ inches.

984. OCTAGONAL PLATE. A greenish-yellow

buck and rose-colored doe tripping by brilliant blue rocks with red peony, asters, *ling-chih*, and overhanging prunus; framed in an eight-pointed pale blue star, with red lotus flowers in each ray on a ground of deep rose with alternating trellis and *swastika* diapers and blue and yellow flowers.
Ch'ien-lung (1736–1795). Diameter 7¾ inches.

985. OCTAGONAL PLATE. Woman and boy in boat approaching one on shore with a child slung on her back beneath willow and red prunus trees; framed in a deep blue star, with red lotus in each ray, on a diapered rose ground.
Ch'ien-lung (1736–1795). Diameter 7¾ inches.

986, 987. TWO OCTAGONAL PLATES. Sprays of flowers and geometric design in deep rose and delicate enamel colors, with four intervals enclosing floral scrolls in black.
Ch'ien-lung (1736–1795). Diameter 7¾ inches.

988 to 993. SIX OCTAGONAL PLATES. A familiar scene showing a lady seated and two children, surrounded by objects of taste and utility; poorly drawn; the edges have eight oblong reserves with sprays of flowering plants on a rose ground.
Ch'ien-lung (1736–1795). Diameter 8⅛ inches.

993A. HANGING GLOBE. A beautiful little hanging globe, with pierced openwork sides and small, round cover, delicately enamelled with bright colors and gilding of the reign of K'ang-hsi. The decoration consists of sprays of peony flowers, arranged in medallions, spandrels, and encircling bands, with grounds pierced in a hexagonal pattern. The solid borders of this pierced work, and the rims, are overlaid with a fine brocade studded with prunus blossoms shaded alter-

nately red and purple, and the four medallions are clasped at their meeting points with red and gold sceptre heads of prunus flowers. They are intended to be hung in the corners of ceiling lamps filled with fragrant jasmine flowers or artificial perfumes.
K'ang-hsi (1662–1722).

994, 995. TWO CUPS AND SAUCERS. With outside honeycomb reticulation, medallions pierced with radiating lines, and floral and geometric decoration in colors and gold.
K'ang-hsi (1662–1722). Cups: Height 3 inches.
Saucers: Diameter 5 inches.

996. CUP AND SAUCER. Familiar scenes of ladies and children at various occupations, painted in bright enamels and gold.
Ch'ien-lung (1736–1795).
Cup: Height 1¾ inches.
Saucer: Diameter 5¼ inches.

997, 998. TWO CUPS AND SAUCERS. Lady and girl under a willow painted in bright colors.
Ch'ien-lung (1736–1795).
Cups: Height 2½ inches.
Saucers: Diameter 5 inches.

999. CUP AND SAUCER. A lady seated on a blue rock beneath a tree, discoursing to a child who plays with a cat; near by are vases with fruits and flowers; in brilliant colors surrounded by a gold scroll border on a blue Y-pattern.
Ch'ien-lung (1736–1795).
Cup: Height 1¾ inches.
Saucer: Diameter 5¼ inches.

CASE XLI

1000, 1001. TWO OVOID JARS with bell covers. Familiar scenes and cocks in rose prunus trees, enclosed in reserves of varied form intermingled with pale yellow and rose chrysanthemum sprays and isolated blossoms on deep rose ground.
Ch'ien-lung (1736–1795). Height 25 inches.
(PLATE LXXIII)

1002. BOWL. The outside deep rose with petal-shaped forms in blue surmounted by a yellow diaper and gold rim. Inside is a vase, flowers on a white ground, and a floral border with white reserves.
Ch'ien-lung (1736–1795). Diameter 15¼ inches.
(PLATE LXXIII)

1003, 1004. TWO LARGE VASES, with elaborate decoration of phoenixes and flowers in the transparent enamels of the middle Ch'ien-lung period. Richly decorated borders of diaper and various ornament on the shoulder and cover, the latter surmounted with a peach in rose enamel.
Ch'ien-lung (1736-1795). Height 30 inches.

1005. STANDING FIGURE. Dressed in robes of sea-green and imperial yellow, with elaborate decoration of gold-headed vermilion phœnixes in round medallions and red lotus with black leaves on a deep green ground; her girdle is embroidered in blue-flowered octagon-and-square, the squares having the sacred *swastika* in black on yellow; her skirt is covered with brilliant butterflies; her shoes are red.
Ch'ien-lung (1736–1795). Height 37 inches.
(PLATE I)

1006 to 1010. FIVE CUPS AND SAUCERS. Each decorated with three butterflies, exquisitely drawn and painted, hovering on a deep rose ground; in the bottom of the cups and the centre of each saucer is a yellow flower with green leaves.
Ch'ien-lung (1736–1795).

Cups: Height 1½ inches.
Saucers: Diameter 4½ inches.

1011. CUP AND SAUCER. Ruby ground with white reserves enclosing floral and scroll decoration in bronze, black and blue.
Ch'ien-lung (1736–1795).

Cup: Height 1½ inches.
Saucer: Diameter 4½ inches.

CASE XLII

1012. LARGE OVOID JAR with bell cover. Decorated with four reticulated vases holding peonies, chrysanthemums, prunus, and other flowers in brilliant colors on a white ground; on shoulder and base are broad foliated borders of deep rose with floral ornaments; the cover is similarly decorated, and the lotus-bud top is gilt.
Ch'ien-lung (1736–1795). Height 31 inches.

1013. BEAKER VASE. Decorated with strings of precious emblems depending from arabesque borders in vivid colors on a pale rose ground.
Ch'ien-lung (1736–1795). Height 17½ inches.

1014, 1015. TWO OVOID JARS with bell covers and retreating bases. White reserves of various shapes containing sprays of flowers, and rose, yellow, blue, and

white chrysanthemum flowers, singly and in pairs, on a ground of pale rose.
Ch'ien-lung (1736–1795). Height 17¾ inches.

1016, 1017. TWO CYLINDRICAL VASES, with spreading mouths and bases. Two foliated reserves containing sprays of flowers on a ground of pale rose; above and below are green arabesque borders with red and white lotus blossoms.
Ch'ien-lung (1736–1795). Height 9¾ inches.

1018. OVOID VASE. Deep rose.
Ch'ien-lung (1736–1795). Height 15¾ inches.

1019, 1020. TWO BOWLS on carved wood stands. Deep rose. Notice the "mark" pencilled underneath in cobalt blue, encircled by a double ring, a group of symbols, a pencil brush (*pi*), an ingot (*ling*), and a sceptre (*ju-i*), connoting the sentence, rebus fashion "May your wishes be fulfilled."
Ch'ien-lung (1736–1795). Diameter 4¾ inches.

1021, 1022. TWO BOWLS. Rose.
Ch'ien-lung (1736–1795). Diameter 7¼ inches.

1023. BOWL on carved ebony stand. Rose.
Ch'ien-lung (1736–1795). Diameter 5½ inches.

1024. FLUTED BOWL. A fluted bowl with an indented rim covered outside with a rich *rouge d'or* glaze of crimson tone. It has an imperial factory seal underneath, *Ta Ch'ing Yung-ch'êng nien chih* (1723–1735).
Diameter 7½ inches.

1025, 1026. TWO FIGURES OF LADIES, standing, holding lotus buds for candlesticks. Dressed in robes of dark and pale rose, pale blue, and sea-green, em-

broidered with scroll lotus leaves and flowered octagon and square pattern tricked with yellow and gold.
Ch'ien-lung (1736–1795). Height 11½ inches.

1027, 1028. TWO VESSELS with fluted mouths. White and yellow lotus scrolls on deep rose; the interiors white with sprays of flowers.
Ch'ien-lung (1736–1795).
Height 3½ inches. Diameter 5 inches.

1029. CUP with high concave base. Floral scrolls in pale yellow, deep green, and blue on a light rose ground, with two foliated reserves showing ladies seated, and boys, the interior robin's-egg blue.
Ch'ien-lung (1736–1795). Height 3¾ inches.

1030. LADY, seated on garden-seat. Dressed in light rose, dull yellow, and sea-green robes embroidered with lotus, cranes, nebulæ, and geometric ornament in bright enamel colors.
Ch'ien-lung (1736–1795). Height 9¼ inches.

1031. HEXAGONAL VASE for fragrant flowers. Six panels pierced to show lake and mountain scenes, and painted in brilliant enamels.
Ch'ien-lung (1736–1795). Height 4⅛ inches.

1032, 1033. TWO PLATES. A central hexagonal star on ground of blue Y-pattern shows ladies regarding two children who play with a pair of rabbits; on edge rose octagon and square with four lotus-leaf reserves enclosing golden lotus flowers and four circles with scroll dragons, the whole in bright enamel colors.
Ch'ien-lung (1736–1795). Diameter 8¼ inches.

1034. PLATE. In central circle a lady seated, surrounded by three children at play; on the floor are two

white rabbits, jars, books, and a table with flowers, etc., in brilliant colors.
Ch'ien-lung (1736–1795). Diameter 8⅛ inches.

1035, 1036. TWO PLATES. In centre circle a lady seated holding a flower and conversing with two children; behind her on bamboo table is a vase of red *ling-chih*, and a golden lion; on edge, rose octagon-and-square pattern with three leaf- and fruit-shaped reserves enclosing flowers and three circular scroll dragons in gold on black. The whole in delicate colors.
Ch'ien-lung (1736–1795). Diameter 8¼ inches.

1037 to 1042. SIX CUPS AND SAUCERS. A lady seated playing the guitar; beside her a boy holding a *ju-i* sceptre; near by are palm-trees and vases; with borders of floral and geometric design in brilliant colors and gold.
Ch'ien-lung (1736–1795).
Cups: Height 1½ inches.
Saucers: Diameter 4½ inches.

CASE XLIII

1043, 1044. TWO CH'IEN-LUNG VASES of elaborate design, decorated in enamels of the *famille rose* class, and gilding with diapered frets and basketwork grounds of diverse pattern, and with formal scrolls of flowers and birds. Both have outer casings to the bodies, pierced through with four reticulated panels of foliated outline. In the first the panels are carved in a plain hexagonal network. In the second one of the panels is fashioned with an archaic three-clawed dragon, surrounded with the clouds, opposite a tiger roaring from a rocky landscape, and the other two panels

are worked with openwork scrolls of bamboo and prunus.
Ch'ien-lung (1736–1795). Height 13½ inches.

1045. OVOID JAR with lion cover. On this large vase the four principal panels in which sprays of flowers are grouped to form the decoration are shaped in the outline of fruit and leaves. The two fruits, opposite each other, are the pomegranate and the Buddha's hand citron, the leaves are those of the *Ficus religiosa* and the nelumbium lotus.
Ch'ien-lung (1736–1795). Height 24½ inches.

1046. CYLINDRICAL VASE with spreading mouth and base. Deep rose, with white, red, yellow, and blue chrysanthemum flowers arranged between white reserves of varied shapes containing cocks and peonies, sprays of flowers, and landscapes. Round the lip is a lozenge *swastika* border in black on greenish-yellow, interrupted by four white oblong reserves, defined by a broad line of cobalt-blue and a broader one of lemon-yellow, enclosing sprays of red prunus and peony.
Ch'ien-ung (1736–1795). Height 13½ inches.

1047 to 1051. GARNITURE OF THREE INVERTED PEAR-SHAPED, FLUTED VASES with caps and spreading bases, and TWO SMALL BEAKERS. Covered with a fish-roe ground, sprinkled with red prunus blossoms and flowers of the bamboo, with yellow and blue-green leaves, interrupted, on the front and back of the pieces, by two upright oval foliated white reserves outlined in blue, showing a red peony and a branch of red prunus in a black vase with gold decoration; beyond are blue and white scrolls with gold ribbons; to the left a gold *ch'i-lin* sits on a green leaf, from under which a red *ju-i* sceptre projects; on a stand, to the right, is a dwarf pine. Above each cen-

tral reserve is a blue reserve enclosing a red lotus flower with white scroll leaves, and below is a lotus flower in a blue semi-circle. Two circular reserves, similarly decorated, are on each side. Black borders on pale rose surround the base, neck, and rim of lid, which is covered with fish-roe and flowers, as on the body, with a circular blue reserve enclosing a red lotus flower, from the centre of which the white top, modelled as a lotus bud, springs.
Ch'ien-lung (1736–1795).

Vases: Height 12¾ inches.
Beakers: Height 10¾ inches.

1052 to 1057. GARNITURE OF THREE INVERTED PEAR-SHAPED VASES, AND THREE CYLINDRICAL VASES with spreading mouths and slightly spreading bases. Pale rose with two foliated white reserves enclosing groups of red peonies and yellow chrysanthemums. On the shoulders and necks arabesque ornament in green, with red lotus flowers above and white ones below; on bases the same, with white lotus flowers above and prunus flowers below, alternately red and yellow. On the sides are yellow chrysanthemum flowers.
Ch'ien-lung (1736–1795).

Vases: Height 11¼ inches.
Beakers: Height 9½ inches.

(PLATE LXXVII)

1058. PLATE. White porcelain. A ground of black octagon-and-square supports a fruit-shaped white reserve surrounded by peony, chrysanthemum, prunus, and other flowers painted in delicate enamel colors, and enclosing two silver pheasants with blue crests, exquisitely drawn and etched in the paste. On the edge floral scrolls in colors and gold.
Ch'ien-lung (1736–1795). Diameter 8¼ inches.

1059. PLATE. With scalloped border outlined in red. Of the nine intervals three are white with sprays of rose-colored prunus; the other six have a ground of flowered square-and-octagon on white. A narrow border of trellis-work surrounds the white centre, in which a lady sits holding an orchid in her left hand. On her left are two children, behind them a large golden jar; between them and the lady is seen a vase of brilliant cobalt-blue containing red peonies. On her right is a large covered jar decorated in blue on white, with gold top and handles, behind which is a golden lion on a bamboo stand, and a vase, the whole in delicate enamel colors.
Ch'ien-lung (1736–1795). Diameter 8½ inches.

1060. PLATE. With central decoration of flowers and butterflies in delicate enamel colors, encircled by a narrow spiral border in gold on black, and a wide border of black octagon-and-square pattern on *rose du Barry*, having three white oblong reserves, with foliated ends defined in cobalt blue, containing sprays of red prunus and chrysanthemum. Centreing between these reserves are three circles with the character *Shou* in deep blue on white. The rose-colored ground is impinged upon at its outer edge by a pale green, irregularly undulating border.
Ch'ien-lung (1736–1795). Diameter 8½ inches.

1061, 1062. TWO PLATES. In centre, on a ground of black Y-pattern on pale blue, a large foliated hexagonal white reserve shows a lady holding a *ju-i* sceptre, seated in a bright yellow chair; before her are four children; to her left are porcelain garden-seats and a large bright blue vase; to her right, on a blue-topped bamboo table, stand a peony in a bright blue vase, two bundles of books, and an incense-burner. The inner border is a narrow black scroll on pale greenish-yellow; the outer

a gold-edged border of black octagon-and-square on pale pink, having three white oblong reserves, with foliated ends outlined in blue and gold, containing branches of red peony, fruit, and yellow citron (hand of Buddha).
Ch'ien-lung (1736–1795). Diameter 8¼ inches.

1063, 1064. TWO CUPS AND SAUCERS. Flowered octagon-and-square supporting hexagonal foliated and oblong white reserves enclosing flowers, fruit, and vases in deep colors.
Ch'ien-lung (1736–1795).
Cups: Diameter 2⅝ inches.
Saucers: Diameter 4⅜ inches.

1065. CUP AND SAUCER. Elaborate floral and geometric design with central octagonal white reserve enclosing flowers and butterflies.
Ch'ien-lung (1736–1795).
Cup: Diameter 2⅞ inches.
Saucer: Diameter 4½ inches.

1066. CUP AND SAUCER. Elaborate floral design with central circular and three leaf-shaped white reserves enclosing flowers and fruit.
Ch'ien-lung (1736–1795).
Cup: Diameter 2⅞ inches.
Saucer: Diameter 4½ inches.

1067. CUP AND SAUCER. Geometric design with four borders and a central one enclosing flowers and fruit.
Ch'ien-lung (1736–1795).
Cup: Diameter 2⅞ inches.
Saucer: Diameter 4⅝ inches.

1068. CUP AND SAUCER. Two black and yellow

cocks in two radiating spaces, the rest peony scroll-work in delicate colors and gold.
Ch'ien-lung (1736–1795).

Cup: Diameter 3¼ inches.
Saucer: Diameter 5 inches.

CASE XLIV

1069. OVOID VASE with short neck and spreading lip. The main decoration of this vase is composed of the pine, bamboo, and prunus—*Read: Sung chu mei* (the three floral friends)—penciled in cobalt blue, and sprays of the same flowers appear, painted in green, in the band which decorates the interior of the neck.
Mark: Ch'êng-hua. [1465–1487—apocryphal.]
K'ang-hsi (1662–1722). Height 17 inches.

1070, 1072. TWO OCTAGONAL BEAKERS with rectilinear central band, wide mouths and spreading bases. Covered with ground of red scroll-work on which red peony and chrysanthemum blossoms, with bright green and blue leaves, are arranged between foliated sunken panels on the neck and base, in white reserve enclosing, alternately, landscapes and birds among flowers. The central band has leaf-shaped white reserves containing flowers and landscapes alternately. Round the lip and base, and above and below the centre are gold scroll borders separated by a white line and a trellis border in black on pink with red plum blossoms at the divisions.
Ch'ien-lung (1736–1795). Height 19¼ inches.

1071. OCTAGONAL MANDARIN VASE, with projecting rim and cover surmounted by a lion. The ground is a red diaper on which red peonies, with green and greenish-blue leaves and white plum blossoms are

arranged, and is interrupted by eight vertical foliated white intaglio reserves in which are painted, alternately, landscapes and birds among flowers in brilliant colors, heightened with gold. Reserves, alternately leaf- or fruit-shaped, encircle the neck, which, with the lid, is decorated like the body. Round the lip of the vase, and the rim of the lid is a key-pattern in black on blue-green; above this on the lid are black trellis-work borders on blue-green and on blue.
Ch'ien-lung (1736–1795). Height 26 inches.

1073. BOTTLE with rudimentary handles. A striking articulated vase of the Ch'ien-lung period, moulded with an outer casing, which is pierced with three open-work panels, so that a floral decoration on the central cylindrical core of the vase may be seen through the piercing. The foot, modelled as part of the piece to allow it to revolve, is glazed coral red underneath; it has four spur marks, but no seal.
Ch'ien-lung (1736–1795). Height 20 inches.

1074. OVOID VASE with short neck and spreading lip. White porcelain decorated with sprays of peony, chrysanthemum, convolvulus, magnolia, and other flowers, with butterflies in enamel colors on rose ground with elaborate scroll-pattern incised in the paste. There are two large quadrilateral white reserves with indented corners. One showing Fu Hsing, the god of happiness, standing under a dark green pine-tree, his scarlet robe embroidered with gold bats and nebulæ, facing a boy who offers him a pale blue *ju-i* sceptre. The other shows Shou Lao, the god of longevity, dressed in bright rose and dull green, with his staff and a peach, which he offers to a boy in a green coat and red trousers. He also stands under a pine-tree, and a bridge is seen in the distance. On the neck are two foliated white reserves, one showing a boy in blue and

red costume on a hillside, his hand extended; the other a figure seated, with a fence in the distance.
Ch'ien-lung (1736–1795). Height 14¾ inches.

1075, 1076. TWO OVIFORM VASES. Decorated with chrysanthemums tinted in enamel colors with cobalt-blue, lemon-yellow, and rose, with dark and yellow-green leaves in reserve on a ground of rose-pink with elaborate scroll-pattern incised in the paste. The neck has an elaborate border of alternate red and white and blue supporting red and white chrysanthemum blooms, with blue-green scroll leaves on the pink incised ground. At the base is a broad cartouche border of pale blue with suspended sounding-stones of brilliant blue, blue-green *ju-i* heads, and red tassels on a lemon-yellow ground.
Ch'ien-lung (1736–1795). Height 15 inches.

1077. CYLINDRICAL VASE with trumpet mouth. Having sixteen vertical convex divisions of cobalt-blue, rose and pale blue covered with alternating scroll-work rice pattern, flowered lozenge-work, and plum blossoms on cracked ice, interrupted by two large, gold-bordered leaf-shaped reserves in white, one showing a lady in green, yellow, and rose costume with a blue sash, standing by a bench on which sits another lady, in blue and yellow; both are regarding a third in pale green and yellow, who sits in the foreground on a blue and yellow garden-seat, holding a yellow pomegranate (emblem of luck) in her left hand. In the other reserve is a girl in blue and crimson, offering a peony in a bright yellow vase to two ladies in crimson and green, leaning on pale green rocks touched with blue, behind which, and in the foreground, are peonies and a fence, as in the first reserve.
Ch'ien-lung (1736–1795). Height 16 inches.

1078. HEXAGONAL PEAR-SHAPED WINE-JUG with lion lid and pyramidal base. White porcelain. Rich decoration in opaque enamels surrounding medallions modelled with *Shou* characters in relief.
Ch'ien-lung (1736–1795). Height 16½ inches.

1079, 1080. TWO WINE-POTS in the shape of cocks. Richly decorated in opaque enamels.
Ch'ien-lung (1736–1795). Height 6½ inches.

1081, 1082. TWO CUPS AND SAUCERS. The cups with broad bands of pierced hexagon-work (white on one, on the other yellow), interrupted by three rose-colored circles pierced in double rows of radiating lines (red on one, on the other blue), with yellow open diamond centres. Inside the cups are three sprays of red plum on the sides and one in the bottom. The saucers have bands of pierced hexagon-work outside, interrupted by three semicircles, as in the cups.
Ch'ien-lung (1736–1795).
Cups: Height 3 inches. Diameter 3½ inches.
Saucers: Diameter 5¼ inches.

1083, 1084. TWO BOTTLES with convex collars and spreading lips. *Café-au-lait* body with foliated circular reserves, with rose peonies and other flowers in brilliant enamel colors. On shoulder a border divided into eight sections, each with a plum flower on red trellis ground or semi-blossoms on white alternately. The collar is decorated with half prunus flowers of deep cobalt with rose-red centres, alternating with smaller ones of rose-red with scroll leaves. Above and below are white intervals and borders of lotus petals of deep green.
Ch'ien-lung (1736–1795). Height 9 inches.

1085. PILGRIM BOTTLE. The body and neck covered with chrysanthemums modelled in low relief

in white, leaving a large circular reserve on each side; in one of which two cocks in brilliant red, yellow, blue, green, and black with gold combs and wattles sit on a fence with a background of red peonies, chrysanthemums and other brilliant flowers; in the other a pheasant in brilliant colors and gold stands on a blue rock behind which spring red peonies and red and white plum. The top is formed as a green lotus bud centred in two circles of red lotus petals.
Ch'ien-lung (1736–1795).

Height 7½ inches. Diameter 5 inches.

1086, 1087. TWO CUPS AND SAUCERS. Each divided into eight waved sections of Y-pattern on pale purple, buff, lilac, white, pink, pale green, salmon-pink, and cucumber-green, with sprays of white magnolia and red peony. In the centre are eight conventional lotus petals enclosed in a gold ring.
Ch'ien-lung (1736–1795).

Cups: Height 1½ inches.
Saucers: Diameter 4½ inches.

1088 to 1091. FOUR CUPS AND SAUCERS. In the centre of the saucers, on an elaborate floral ground, in green and gold, is a hexagonal foliated white reserve with fleurs-de-lys at corners, outlined in deep purple, enclosing sprays of red prunus and yellow citron (hand of Buddha), over which hovers a butterfly. Arranged around this are three foliated white reserves with pomegranate and hand of Buddha; alternating with these are three circular white reserves with peonies and leaves in cobalt-blue. The cups are decorated outside with three circular and three foliated reserves, with flowers as on the saucers. The interior of the cups and the backs of the saucers are ruby-colored.
Ch'ien-lung (1736–1795).

Cups: Height 1¾ inches.
Saucers: Diameter 4¾ inches.

1092. PLATE. Two butterflies hover over clusters of rose peonies, yellow chrysanthemums, blue iris, red prunus, and other brilliant flowers in the white centre, which is outlined in black and circled by a border of black trellis-work on pink. On the edge is a broad border of gold chrysanthemums and peonies on a ground of lapis-lazuli blue, with an outer scroll border in black on pale yellow, separated by a black line from the white rim of the plate.
Ch'ien-lung (1736–1795). Diameter 8¼ inches.

1093, 1094. TWO PLATES. On a ground of flowered octagon-and-square, red peony and chrysanthemum and yellowish-white asters, with leaves ranging from yellow to blue-green, surround a citron-shaped white central reserve, in which a greenish-yellow and black cock looks down from a blue rock upon another on the ground below. The border is black-flowered, octagon-and-square under deep rose, with an outer border of black trellis-pattern on pale greenish-blue interrupted by three white reserves containing sprays of flowers.
Ch'ien-lung (1736–1795). Diameter 8⅛ inches.

1095. PLATE. The centre is gold, sprinkled with blossoms and leaves in rich enamel colors, with a leaf-shaped white reserve in which sits a lady dressed in pink, white, pale yellow, and black; on her left a boy in pale cobalt-blue stands on a seat, holding a gold *ju-i* sceptre. Another boy in pink peeps from behind her at her right. On her left, in the foreground, a rose-colored chair is partly seen, and a jardinière with yellow interior and gold handles, beyond which a gold *ju-i* sceptre stands in a large blue vase with white scroll decoration and lion's-head handles. The outside border is a black scroll on pale green.
Ch'ien-lung (1736–1795). Diameter 8 inches.

1096. PLATE. In the centre a black and yellow cock with pink comb and wattles stands on the ground by a pink peony, and looks backward at his fellow perched on a rock of bright cobalt-blue from behind which spring pink and white peonies with bluish-green leaves and yellow and purple asters. The border is flowered octagon-and-square in black on pale blue ground interrupted by three white oblong reserves with foliated ends containing sprays of red peony and chrysanthemum.
Ch'ien-lung (1736–1795). Diameter 8½ inches.

1097 to 1102. SIX CUPS AND SAUCERS. On outer rim of cups is black Y-pattern, leaving a white undulous foliated border to the space below, where a black and yellow cock with rose-red comb and wattles stoops threateningly from a low blue rock toward another who sits on the ground looking backward at him. Red peonies and purple and yellow asters form the background of the picture.

The saucers have the same motive in a hexagonal foliated undulous reserve in white on a ground of black Y-pattern, encircled by a border of black octagon-and-square on pink, interrupted by white reserves, as inside the cups.
Ch'ien-lung (1736–1795).

Cups: Height 1¾ inches.
Saucers: Diameter 5 inches.

CASE XLIV—SECTION B

1103, 1104. TWO PLATES. A central white open scroll and four oblong reserves with isolated blossoms on a dark purple ground.
Ch'ien-lung (1736–1795). Diameter 8¼ inches.

1105, 1106. TWO OCTAGONAL PLATES. Ladies and children in central circle, and eight oblong reserves on deep rose.
Ch'ien-lung (1736–1795). Diameter 8⅛ inches.

1107. TALL OVOID VASE with short neck and spreading lip. Peony incised in the paste under a glaze of rich purplish-blue.
Ch'ien-lung (1736–1795). Height 26 inches.

1108. PLATE. A lady equestrian attended by a bearded man who leads her horse and a boy who follows carrying a branch of prunus. On the edge, sprays of flowers in gold and deep green.
Ch'ien-lung (1736–1795). Diameter 8⅛ inches.

1109. PI T'UNG, or brush receptacle. Beautifully modelled in the forms of bamboo, prunus, and pine—'the three friends'—and invested with a glaze of purplish-blue.
Ch'ien-lung (1736–1795).
Diameter 6¾ inches.
Height 6½ inches.

1110. OVOID VASE. The flower which is associated with the peony in the graceful floral decoration of this vase is the double peach—the prunus blossoming sprays are always leafless in Chinese art—the birds are the white-headed finches known as *pai t'ou wêng*. There was originally a "mark" underneath, which has been ground away.
Ch'ien-lung (1736–1795). Height 16¾ inches.

1111. CUP AND SAUCER. Similar to No. 1068.
Ch'ien-lung (1736–1795).

1112. PLATE. White porcelain. In centre and on edge are men wading, and in boats fishing.
Ch'ien-lung (1736–1795). Diameter 8⅛ inches.

1113. PLATE. White porcelain. In the central circle an open scroll shows a bird on a branch of red peony. On the edge a border of purple-blue cracked-ice pattern supports isolated white prunus blossoms.
Ch'ien-lung (1736–1795). Diameter 7¾ inches.

1114, 1115. TWO LARGE FISH-BOWLS (at either end of the gallery.) On one, aquatic plants on a dark, *aubergine* ground; on the other, imperial five-clawed dragons in yellow on a creamy ground.
Chia-ching (1522–1566). Diameter 40 inches.

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